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## STORMY SESSIONS AT TEACHERS' MEETINGS

**New York State Convention Marked  
by Controversies Over Standards  
and Vocal Methods**

With one of the best concerts ever heard in the twenty-four years of its existence, the New York State Music Teachers' Association closed its convention at Columbia University on Thursday evening, June 27. While the musical affairs of this year's session were exceptionally good and the attendance large, over 500 music teachers being in attendance as active members, besides a great number of associate members and interested musical people who attended the concerts, the meetings were also the stormiest in the history of the organization.

While first place must be given the business meetings, both because of the importance of the questions considered and the free discussion engendered, the round-tables given over to the exponents of voice culture easily carried off the banner for turbulence and sensational happenings.

Under the leadership of Dr. Floyd S. Muckey, Dr. Frank Miller and H. Howard Brown, a meeting scheduled for a two-hour morning session, developed into an almost all-day session and adjourned in the middle of the afternoon, only to meet the next morning for further discussion. The greatest discussion and disagreement centered around the remarks and illustrations of Drs. Muckey and Miller, and the arguments frequently became acrimonious. In spite of the authority given these men by reason of their professional standing and previous work, both men and women among the teachers present took exception to their statements and were invited to the platform to present their views. Especially were Dr. Miller's views on the perfect voice and operations on the throat and nose attacked, as were Dr. Munter's ideas as to the value of hypnotism and its effect on the voice, the latter idea being pronounced by one of the men present as no less than "moral murder." The presentation by Dr. Miller of what he called a perfect voice was also disputed. During the debate speakers were applauded vociferously and were as enthusiastically laughed down. In addition to the general debate, auditors argued among themselves, and any unwary person who entered the hall, whether interested in vocal methods or not, was immediately button-holed by some enthusiast, cornered and forced to listen, willy-nilly, to the enthusiast's ideas on vocal culture. Every teacher present had his own method and was evidently willing and anxious to fight for it until he fell from exhaustion.

### A Hypnotic Demonstration

The feature of the adjourned meeting was the hypnotism of Marian Graham, a young woman who had the desire to sing but not the voice or the ability, and who, under the influence of Prof. Charles Munter, sang, according to some, with a beautiful voice, and to others, with the worst tone production they had ever heard. No one, however, not even the most strenuous objectors, was observed leaving the hall during the demonstration.

Quite eclipsed by these meetings, the business meetings of the association were nevertheless well attended, and matters of importance considered. Walter L. Bogert, of New York, was elected president for the ensuing year; Alfred Hallam, of Saratoga, vice-president, and E. Pearl Van Voorhis, the present secretary-treasurer, was continued in office. The meeting place for next year will be Saratoga, N. Y. The time for meeting was also discussed, but it was decided to hold the convention during June next year.

Perhaps the most important matter brought before the association was the question of a standard of musicianship for



ANNIE LOUISE DAVID

—Photo by Mishkin Studios

**One of America's Foremost Harpists, Who Has Done Much to Popularize That  
Instrument and Its Music in This Country by Her Many Concert Appearances**

teachers, and whether the association should require examinations for membership. This matter brought out the fullest discussion, in which it was made clear that the teachers present did not look with favor on an examination conducted among themselves. It was explained that the present members would be exempt, unless they wished to be examined; that the presentation of a certificate from a reputable teacher or school would be regarded as a sufficient reason for remitting the examination; and that the examinations would represent a minimum and not a maximum standard. From this it was brought out that the association would have very few to examine, that it would be difficult to pick an examining committee, that few would want to have the questionable honor of having a certificate of minimum standard, and that the fullest usefulness of the association lay in the breadth of its scope and the benefit to be gained by the many whose standards needed raising rather than the confining of the

work of the organization to those whose standards were already high.

### A Divergence of Opinion

It was proposed that the examinations be made optional and that they be conducted by such bodies as the American College of Musicians, the American Guild of Organists and, perhaps, by some central body to be organized. There was such a wide divergence of opinion on the matter that no definite action was taken beyond the appointment of a committee consisting of Gustav Becker, Kate Chittenden and E. M. Bowman, to formulate what might be considered as the right standard of examinations. While the action was not as definite as was hoped for, yet the full discussion served to bring the matter more clearly before the members in order that some action might be taken another year.

The committee on a revision of the constitution and by-laws had prepared a re-

[Continued on page 3]

## GREATEST NATIONAL SÄNGERFEST OPENS

**Philadelphia Chorus of 2,000 Gives  
Visitors Splendid Welcoming  
Concert**

PHILADELPHIA, July 1.—Mid flashes of lightning, crashes of thunder and a deluge of rain the great twenty-third National Sängersfest of the Northeastern Sängerbund of America was opened in this city, in the new Convention Hall at Broad street and Allegheny avenue, last Saturday evening, when the reception concert was given by the United Singers of Philadelphia to the visitors from other cities. While the storm doubtless kept many persons from attending, the audience was large enough to make a good showing in the expansive hall, with its seating capacity of 19,301, while on the stage, with its half-circle arrangement of seats for 6,000, was a chorus of 2,000 men and women, members of the various singing societies of Philadelphia, with an orchestra of 100 local musicians.

The new hall is a triumph of size, architectural beauty and convenience, and particularly of skill and rapidity in building, for as recently as the third of last March there was only a vacant lot where it now stands complete. Mayor Blankenburg referred in his speech on Saturday evening to the remarkable feat thus accomplished, and dared the out-of-town visitors, "especially you from New York," ever again to "call Philadelphia slow."

It was indeed an impressive and inspiring sight that greeted those entering the hall on Saturday evening, though much more so assuredly will be the spectacle presented on Monday and Tuesday evenings, when the stage is to be occupied by the massed chorus of 6,000 singers and the auditorium, if filled—as it seems likely to be—will hold one of the largest audiences ever assembled at a similar event in this country.

Saturday night's concert was conducted by Emil F. Ulrich, festival director, who covered himself with glory. The Philadelphia singers and other musicians under his guidance performed splendidly throughout the fine program. The soloists were Marie Rappold, soprano, of the Metropolitan Opera Company, and Ludwig Hess, the German tenor, both of whom received ovations which were but the deserved expression of admiration for their highly effective and altogether artistic work.

The program was opened with the Vorspiel from Wagner's "Meistersinger," which was given an excellent interpretation, as was the other orchestral number, the stirring and melodious "Festival March," composed by Philip H. Goepf, of this city, while the accompaniments to the vocal solos and concerted numbers could scarcely have been more effectively played. Second came the male chorus and tenor solo, with orchestra, "Viking Expedition," by Wilhelm Speidel, which aroused the audience to real enthusiasm, Mr. Hess singing the solo with so much ease, beauty of tone and dramatic expression that his success was at once assured. He further proved his ability as a dramatic tenor, capable also of pure lyricism, in the splendidly sung "Grail Narrative" from "Lohengrin" and a German ballad which he gave as an encore. Mr. Hess's voice, while on the order of the typical German operatic tenor, is neither metallic nor guttural, but, excellent in range and volume, is also smooth and sympathetic, his pianissimo being especially good. The admirable acoustic properties of the new Convention Hall were demonstrated by the fact that his softest tones, exquisitely produced, were distinctly heard in all parts of the mammoth auditorium.

### Speeches of Welcome

Following the second musical number there came a series of short speeches by Henry Detreux, the Sängersfest president;

[Continued on page 32]



## THE POPULAR SONG BUGABOO

George Hamlin Re-States the Old Charge That Ephemeral Music Retards Progress of Musical Art—An Exploded Idea—Popular Music Necessary as a Permanent Sub-Soil for Musical-Art Growth

By ARTHUR FARWELL

GEORGE HAMLIN, as quoted in a recent issue of the *New York Evening Mail*, paints a very optimistic picture of an America of the near future, in which the popular appreciation of good music will be vastly more extensive than it is at present, and conversely, in which cheap popular music—"pieces which run for a month or two"—will have but a small market.

In his main thesis Mr. Hamlin is undoubtedly correct; the overwhelming torrent of musical education which has long been pouring through the veins of our national life, and now more irresistibly than ever, will produce tangible results of national breadth. Especially will this be the case when education is followed up, as it is now being followed up in America, by the practical application of good music to the masses in the various ways in which this is possible.

The corollary, however, which Mr. Hamlin draws from this proposition—that cheap popular music will decline correspondingly—is far from convincing. Musical art and popular music are not balanced at opposite ends of a see-saw; it is not a case where if one goes up the other must come down. A proper illustration for the case might be that of a great tree growing up where only weeds and shrubs had grown before, needing but the planting of the proper seed. The lower growths do not cease with the uprising of the higher, except in the particular spot where the higher growth strikes root. And great trees can grow only at a certain distance from each other. The ground between, necessarily the vastly greater proportion of ground, will not remain bare.

### A Difference of Kind—Not Degree

The reason for this virtual non-diminution of popular music with the growth of higher appreciation, a reason which Mr. Hamlin has apparently overlooked, is to be found in the fact that the central difference between "popular" and "art" music is not one of degree, but one of *kind*. These two forms of music, while undoubtedly having certain laws in common, notably those of physiological import, exist for different human purposes. They rule over different regions of the human make-up and one does not invalidate the other. The greatly superior interest of developed music over the primitive popular song may lead the ardent devotee of it to a total ignoring of popular music, but the average lover of such higher music neither succeeds nor cares to succeed in forgetting that easy-going portion of his nature which responds with pleasure to the tune and rhythm of the latest song of the day, even if it be but an ephemeron of a month or two. Even Beethoven is said often to have listened intently to the strains of a barrel-organ, in the thought that he might learn something to his advantage from it.

If practical proof should be needed of the persistence of ephemeral song in the midst of musical culture of the highest sort one has but to look at Germany of the present day. I myself have lived for a season in that country among people who worshiped the memory and the music of Schubert and Schumann, and who devoted much of their time to the study and practice of it; but at that same period those same people were all mad over

Daisy, Daisy, gib schnell die Antwort mir,  
Ich bin halb von Sinnen aus Lieb zu dir.

which they sang over and over, in season and out (while yet cursing everything American!).

But—and here is the crux of the matter—"Der Wanderer" or "Widmung" and "Daisy" were not sung in the *same spirit*. These two classes of song stood for different aspects of life. But both aspects were valid, each in its own estate. "Widmung" was not regarded as a higher rung in the ladder of which "Daisy" was a lower. There was present no sense of comparison whatever. Any one of these singers would have laughed at the idea of instituting a comparison of altitudes in these two songs or at the idea that one invalidated the other. One was for the satisfaction of the emotions in all seriousness; the other for

the tickling of the primitive melodic and especially rhythmic sense, and for purposes of social jollification, in jest.

### Grows Wild Among the People

I have, in a previous article, indicated this psychological gulf between cultivated and "wild" music. Popular music may be said almost to grow wild among the people



Making Real Music Lovers Out of Former Devotees of Popular Music at Central Park, New York—A Sunday Afternoon Orchestral Concert on the Mall

and for an enormous mass it is the only music, and hence very real, conveying nothing of the sense of humor and the consciously primitive with which it impresses the sophisticated, whom it amuses as the rustic amuses the city dweller. Therein lies the reason why the cultivated musician cannot write successful popular music of the ephemeral type—he cannot be *sincere* in it. The whole mass of ever-changing popular music rests on the primitive melodic-rhythmic sense, which knows or cares nothing for formal development in music. And that sense tires quickly, constantly requiring something new. Mr. Hamlin makes the mistake of thinking that because it now requires but a few months, instead of a year or so, as formerly, to "kill" a popular song, the function and field of popular song is in itself diminishing, and that its market, correspondingly, must shrink. The fact is that a song is "killed" more quickly to-day than formerly merely because the machinery of its distribution and presentation is so much more extensively developed. What with the moving picture theaters, with vaudeville and phonograph on every hand and pianos and piano instruction daily more common, the change-loving primitive melodic-rhythmic sense is more quickly satiated and wearied. Where it formerly took six or seven months for a song to reach San Francisco it is now launched simultaneously from coast to coast. There has been no change in the constitution of human nature.

There is not the slightest reason to think that popular music will present any perceptible diminution whatsoever at that future time when America shall have come to its highest growth in musical art. In fact there would be little hope for our musical art were not this primitive melodic-rhythmic sense healthily perpetuated as a kind of subsoil into which it could strike its roots.

### Doesn't Impede the Progress of Art

Popular music neither vanishes before musical art nor evolves into it. Neither does it menace it, as Mr. Hamlin thinks when he says that "the flooding of the country with cheap, trashy music naturally impedes the progress of art." It is permanent as the earth and no more impedes the growth of art than the soil impedes the growth of the tree. Popular music remains forever just what it is at the outset—the soil of music. It cannot impede the growth of musical art because it does not exist in

the same world with musical art. The art of music begins where the stem of the tree rises above the soil and sends out branches.

Take the process to its proper province—the soul of man. Musical art begins where the naïve, primitive melodic-rhythmic sense leaves off, and the conscious and artful development into representative forms begins. So long as a person has not reached such self-consciousness in music his native primitive sense cannot be said to retard him, for neither motion nor acceleration in the consciousness of art-development has yet begun. When he does awaken to such self-consciousness that primitive sense cannot retard him, for his newly gained self-consciousness recognizes the primitive for what it is, and recognizes itself as the only field of art growth, and so directs its powers to the extension of itself. It is as if the tree should become conscious of the soil; it would not be retarded by the soil, but, standing upon it,

would consciously seek to rise higher above it.

If the publishers of "cheap, trashy music" should suddenly cease to flood the country with it that would not mean that the populace would suddenly rush to the symphony concerts. Put symphony concerts in their midst, however, as is done in Central Park, New York, and thousands of these same people will discover, with a very little experience, that they have within them an unexercised musical sense that is higher than the primitive melodic-rhythmic sense, and which needs but a little limbering up to give them undreamed of musical satisfactions and pleasures of a higher sort. Awaken and enliven this higher musical sense sufficiently, and you have a permanent lover of musical art where before you had a person who did not know that there was such a thing as musical art.

A musically unenlightened person who thus becomes a music lover does not go through the arduous process of growing a separate "musical soul," as a tree grows a new branch. He merely has to let the soul that he has respond to the music he hears, and it is progressively stirred into a new phase of consciousness, which we call the musical consciousness. And once so awakened it stays awake. And neither is such a person a craven or a renegade if he still continues to take pleasure in his primitive "popular" musical sense—as he usually does.

In producing such an awakening the importance arises of presenting the broadest possible horizon to the "subject"; for nowhere is taste and susceptibility more various, whimsical, and incomprehensible than in matters musical. What will stir one man to most intense excitement will leave another indifferent and cold. Therein is the most mystical and alluring aspect of musical psychology.

By all means let us push forward the great work of musical education, and of giving good music to the public. The people will rise to it in undreamed-of measure and will rise upon it to heights unsuspected by themselves.

But there is nothing to fear, nothing to resist in the flood of cheap popular music sent out upon the country. Leave the grubbers and toilers in the subsoil to their appointed task. He who can grow leafy and spreading trees of musical art among men—let him gird up his loins and get about it.

Vienna is to have a festival of Johann Strauss music this Summer.

## ARRANGES TOUR FOR PADEREWSKI IN 1913

Charles A. Ellis Also to Manage Concerts of Fritz Kreisler—Miss Farrar in Concerts

BOSTON, July 1.—Charles A. Ellis, the manager of the Boston Symphony Orchestra, who has just returned from a two months' trip abroad spent mostly in Berlin, announces that he has arranged an eight months' tour for Paderewski in this country, beginning in September, 1913. Paderewski has not been in this country since the season of 1908-09. Mr. Ellis made his trip abroad with the intention of persuading him to make a tour of this country during the coming season, but as he has just completed a tour of South America and South Africa he felt that he wanted to spend the coming Winter at his home in Switzerland and fulfil some engagements on the Continent.

While in Berlin Mr. Ellis made final arrangements for a tour of Geraldine Farrar next Fall. Miss Farrar will have associated with her Glenn Hall, tenor; Edmund Jahn, basso, and Alvin Schroeder, cellist. Her concerts will begin the end of September and she will travel about six weeks. One of the interesting incidents of her stay in Paris this Spring was the bestowal on her by the Ministry of Public Instruction and Fine Arts of the Academic Palms a decoration which has been given to very few singers who are not French.

Another announcement made by Mr. Ellis was a series of fifty concerts to be given by the famous violinist, Fritz Kreisler, in the season of 1913-14. Kreisler comes to America next November under exclusive contract with the Boston Symphony Orchestra. With this orchestra he will appear as soloist in a series of its concerts in Boston, New York, Brooklyn, Philadelphia, Baltimore, Washington and elsewhere, and under its auspices he will give a limited number of recitals in the larger cities, one of which will be in Symphony Hall, this city. The engagement of Kreisler by the Boston Symphony Orchestra follows a similar engagement of Josef Hofmann, pianist, last year, when the orchestra had the exclusive services of that distinguished artist.

Mr. Ellis upon his return received the pleasing news that Carnegie Hall, New York, is at this early date practically sold out for both series of Boston Symphony concerts next season.

### MARTINELLI FOR NEW YORK

Covent Garden Tenor One of Several New Singers for Metropolitan

PARIS, June 26.—One of the new singers whom General Manager Gatti-Casazza has engaged for the Metropolitan Opera House is Giovanni Martinelli, who is now singing at Covent Garden, London. Martinelli has been the "find" of the Covent Garden season. He gained his first widespread fame while singing last Summer in "The Girl of the Golden West" in Rome.

Martinelli is a native of Montagna and was a wood carver and an army man before he became a singer in opera. He studied under a Florentine teacher, Mandolini, who, with his manager, made his professional career possible. He made his debut in Milan in "Ernani" and sang next in the "Ballo in Maschera" and "Ruy Blas," attracting the attention of Puccini, who asked him to take the place of Amedeo Bassi as *Johnson* in "The Girl" when the latter went to America.

Other recent engagements made by Mr. Gatti-Casazza are of Umberto Lacnez, the lyric tenor of the San Carlo Opera, Naples, and the Madrid Royal Opera, and the German baritone, Willy Buerhof, of Leipzig, who will appear in the Wagner repertoire. For the season after next two new tenors have been obtained—Fred Piccaver, the American singer of the Vienna and Prague Imperial Operas, and Rudolf Berger, of the Berlin Royal Opera, for lyric and dramatic rôles.

### Metropolitan Stars in Cologne Festival

COLOGNE, June 24.—Several singers well known to American audiences have been prominent in Cologne's annual music festival, which closed last evening with a performance of Wagner's "Meistersinger" conducted by Leo Blech, of the Berlin Opera. Among them have been Albert Reiss and Berta Morena, of the Metropolitan Opera House, and Edyth Walker, the American dramatic soprano, of the Hamburg Opera.



## STORMY SESSIONS AT TEACHERS' MEETINGS

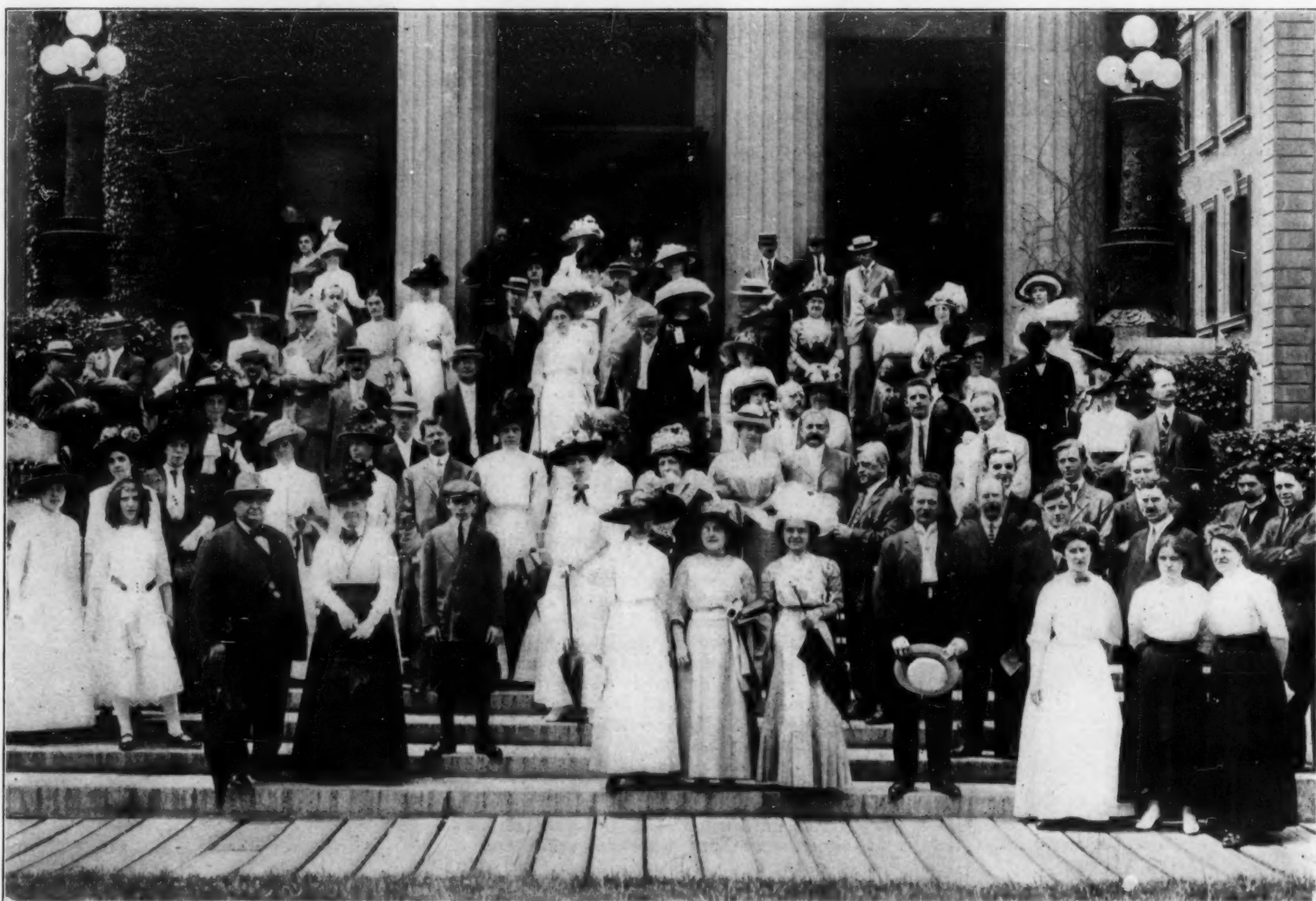
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port, but it was considered so drastic by some of the members that they drew up other recommendations. The result was that the committee report was not read. The substitute report which, while it changed certain wording, did not change the meaning of the present constitution, was made, but was referred to another committee and when reported was adopted. The constitution, as it stood and still stands, is cumbersome and absolutely inadequate, and the failure of the association to make radical changes will undoubtedly have a serious effect on the organization. It is probable, however, that action will be taken at another meeting, since some such change is imperative if the organization is to have its maximum usefulness.

### "St. Paul" Excellently Performed

In spite of the distressing heat the gymnasium was very well filled on Wednesday evening for the performance of Mendelssohn's "Saint Paul." The choral forces, numbering three hundred, were recruited from the ranks of the People's Choral Union and the Oratorio Society. The soloists were Edith Chapman-Gould, soprano; Mary Jordan, contralto; Franklin Lawson, tenor, and Frank Croxton, bass. Edward G. Marquard conducted.

"Saint Paul" is not heard as frequently as it deserves to be, for although it is inferior to "Elijah" in dramatic force and is not sustained on so consistently high a



Some of the Delegates at the New York State Music Teachers' Association Convention—Photographed on the Steps of Earl Hall at Columbia University Last Week

—Photographed for Musical America by J. R. Gannon



Dr. Frank Miller and Evan Williams After a Stormy Meeting of the Voice Specialists

level of inspiration it contains much of superlative beauty. There are dull spots in the stretches of recitative and the numbers allotted the soloists fall somewhat be-

low those in the "Elijah" in interest. The chief glory of the work are the ensembles, most of them of inspiring eloquence and breadth, sometimes comparable to Bach in their expansiveness and uplift, sometimes—as in the "Oh! Be Gracious, Ye Immortals"—of exquisite melodic suavity. To say that all these numbers were sung in a manner to expose their beauties to best advantage would, perhaps, be slightly exaggerating facts. There was a commendable degree of rhythmic precision in the singing and no serious flaws of intonation, and there was considerably energy at times. On the other hand a better quality of tone might have been asked for, as well as some pretensions to shading and refinements of nuance. The orchestra coped successfully with Mendelssohn's solid and finely wrought score.

Edith Chapman-Gould sang the music allotted her with ingratiating purity of tone and a full knowledge of oratorio requirements in the matter of delivery and style. Miss Jordan displayed tones of richness and beauty and she handles her voice with skill. She was loudly applauded for her aria, "For the Lord Is Mindful of His Own." Franklin Lawson had little but recitatives to sing. His voice is of good quality, but inclined to be forced in pro-

duction and often lacking in resonance. Frank Croxton's noble basso was heard at its best and made one regret that he did not have more to do.

### Wednesday's Voice Conference

The subject of "Voice" was discussed at considerable length on Wednesday morning by Dr. Floyd S. Muckey, Dr. Henry Howard Brown of Colorado Springs and Dr. Frank E. Miller. There was a large attendance at this session and much interest was manifested, particularly over the paper of Dr. Muckey, whose subject was "Interference and Voice Auscultation." All the discussions were pre-eminently of a scientific nature. Dr. Muckey himself is assistant professor of physics in Columbia University.

"The facts of nature upon which a true method of voice production must be based are all found in the sciences of anatomy, physiology and acoustics," said Dr. Muckey. "In order to have one standard of voice production we must find the facts of nature that govern it and it is in the realm of acoustics, first, that we must look for them. That which produces the voice is a mechanism. There are those who claim that it is a God-given art, others that it is 'a product of the brain.' To these I would say take away the vocal mechanism and then see how much voice you can get. Such statements are merely confessions of ignorance on the part of those who make them. No one has the presumption to claim that he knows anything about God; a God-given art, then, is one based on ignorance. There is a mechanism between the brain and the voice and without this the voice is impossible."

Dr. Muckey spoke against the advocates of the "psychological" or "tone concept" method. He declared that the muscles controlling the vocal mechanism are not controlled by the mind. He asserted also that inasmuch as the old Italians knew nothing of the facts upon which voice production is based there was no such thing as an "old Italian method." He said:

"There is no such thing as a Lamperti method, a De Reszke method, a Sbriglia method, a Marchesi method and the many others to which the name of some individual is attached, because these individuals knew practically nothing of the facts upon which a true method must be based—the facts of nature. For this reason there can be only one true method, and this must be termed 'The natural method of voice production.' No method, heretofore, has attempted to make the laws of mechanics govern the vocal apparatus, and that they must do in order to bring all its capabilities into use with least possible expenditure of energy."

Not all of Dr. Muckey's statements were allowed to pass unchallenged and several members of the audience took occasion to oppose their own views to those of the speaker. One teacher in particular was insistent on disproving the scientist, but after a lively argument which caused no little

amusement to the rest of the hearers his objections were shown to be erroneous.

Dr. Muckey's theories were subsequently supported by Dr. Frank Miller, who spoke of the necessity of determining and knowing the proper use of the voice, of interferences in the sinuses and of abnormal conditions of the vocal apparatus due to

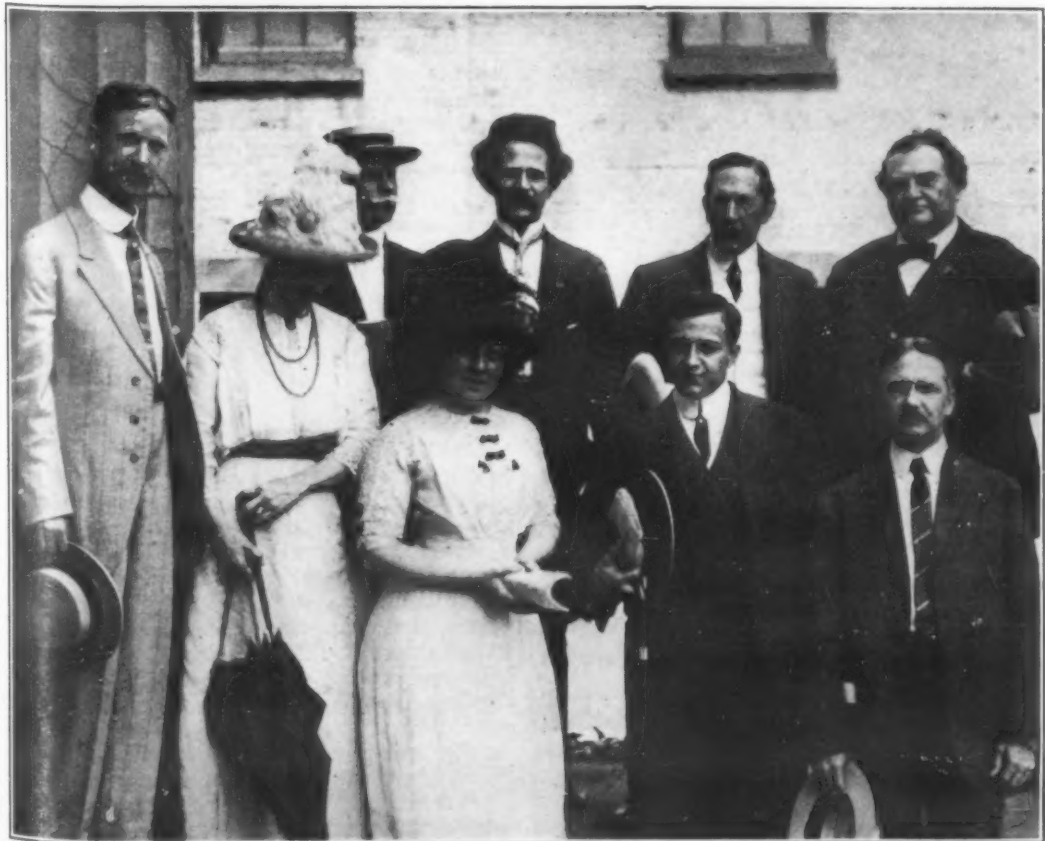


Walter E. Bogert, the Newly Elected President of the Association

disturbances in other parts of the body. Dr. Miller brought with him a number of persons to give practical demonstrations of his theories. The voice mechanisms of these singers had been perfected, it was declared, by operations on the tonsils, palate, nasal cavity, etc. Among those heard was the young tenor Paul Althouse, who sang an aria from "La Bohème" in a way that captivated all his hearers. It was declared that Mr. Althouse "had had everything scraped out of his resonator but his palate."

The paper read by Henry Howard Brown dealt interestingly with vocal art from the standpoint of the teacher.

[Continued on next page]



Prominent Figures at the Convention—From Left to Right: Rosseter G. Cole (Columbia), Mrs. Gustav Becker, Carlos Sanchez, E. Pearl Van Voorhis, Secretary-Treasurer; Gustav Becker, Retiring President; Paul Althouse, Tenor; George Coleman Gow, W. J. Baltzell, Editor of the "Musician," and E. M. Bowman



## STORMY SESSIONS AT TEACHERS' MEETINGS

[Continued from page 3]

### David Bispham's Recital

On Tuesday afternoon David Bispham gave a song recital in the Gymnasium. The actual recital was preceded by a talk on the necessity for singing opera in English. The eminent baritone has been eloquent on this subject on many previous occasions, so there is no necessity of dwelling on the details of his argument at present. Suffice it to say that his speech was frequently punctuated by hearty applause and by laughter. For the recital proper he offered a program which contained Handel's "Hear-



Marian Graham, Who, Under Hypnotic Spell, Sang for the New York State Music Teachers at Their Convention

Me, Ye Winds and Waves." Purcell's "I Attempt from Love's Sickness to Fly," Mendelssohn's "I'm a Roamer," Cornelius's "Monotone," an aria from Sullivan's "Ivanhoe," the "Song of the Flint" from the "Cave Man," "Quand' ero Paggio" from "Falstaff" and finally "King Robert of Sicily" with Rosseter Cole's music. Acoustically the Columbia gymnasium is a poor place for musical performances of any description, but Mr. Bispham met the handicap with surprising success. In spite of the disconcerting echo the singer's words were constantly intelligible. Incidentally Mr. Bispham was moved to declare that the question of acoustics rested more frequently with the artist himself than with the hall in which he was singing.

The baritone's voice was in its best condition. It would be a difficult task to say offhand in which particular number of his program he was most satisfactory. The Handel aria was sung in broad and noble style, the "Cave Man" number derived far more interest from his dramatic delivery of it than from its own intrinsic musical value and Cornelius's superb mastersong, "A Monotone," had a movingly emotional interpretation. With the "Falstaff" number, sung both in English and Italian, Mr. Bispham is always able to move his hearers to mirth. All the remaining numbers were equally satisfactory.

The piano accompaniments were well played by Harry M. Gilbert.

### A Miscellaneous Program

In the auditorium of the Horace Mann School a concert was given on Wednesday afternoon at three o'clock by Vera Cameron Curtis, soprano of the Metropolitan Opera Company, Cecile Ayres, pianist, and Maximilian Pilzer, violinist. Miss Ayres played Beethoven's Sonata, op. 109, with full command of both the technical requirements and musical values, winning much applause at the close of the work. Handel's D Major Sonata, by far the finest of the set which the old master wrote, gave Mr. Pilzer a splendid opportunity to show his serious qualifications as an artist; the open-

ing *Adagio* was strongly imbued with warmth and the fugal *Allegro* finely chiseled, each line being carefully drawn and rounded. The *Larghetto* sang itself with fervor and with extraordinary repose and a sustained quality of tone that was admirable. The brilliant final *Allegro* taken at a rapid tempo brought the work to a thrilling close, the audience fairly showering the violinist and his talented sister, who united with him in the performance, with its approval.

Miss Curtis, who is a recent acquisition to the Metropolitan Opera Company, opened her group with Durante's old "Danza, Danza," in which she was heard to advantage; Schubert's "Gretchen am Spinnrade," sung with poetic interpretation, and Schumann's "Widmung," which latter gave her perhaps the best opportunity to display her vocal attainments, won much applause and the group was closed with Reichardt's "In the Time of Roses," the simplicity of this song being beautifully preserved by the singer. The audience was very enthusiastic after Miss Curtis's group. Willis Alling played musicianly accompaniments for her.

Two more groups were given, one by Miss Ayres, in which she again distinguished herself in a Chopin Prelude, a Leschetizky Toccata, a Liszt Etude and a Saint-Saëns Toccata, the latter a piece of virtuosity that might easily baffle artists of greater renown, but with which the young American pianist coped most successfully; Mr. Pilzer's group was made up of Ref-held's Spanish Dance, a Wieniawski Romance and Smetana's "Aus der Heimat," the violinist handling each number with his customary skill.

It was unfortunate that the program was so long, for there were many present at this concert who desired to attend Mr. Bispham's concert which occurred at four o'clock in the gymnasium and it was considerably after half-past four before the joint concert of the Misses Ayres and Curtis and Mr. Pilzer was over. The length of the concert doubtless accounts for the dwindling of the audience during the latter half.

### Prof. Gow on Teachers' Associations

"Music Teachers' Associations" was the subject of a paper read on Thursday morning by Prof. George W. Gow. Music teachers, he claimed, derived no end of benefit from frequent contact with their colleagues and that an interchange of ideas and criticism of each other's work was always of great value to all concerned. Prof. Gow expressed no great enthusiasm over the International Music Teachers' Association, declaring that the subjects with which its members concerned themselves at its various sessions were by no means of a general interest and that the discussions were pedantic in their nature. Furthermore, that association could be of no great use to American teachers, since its sessions were held in some foreign city and its discussions were almost invariably carried on in some foreign language. So that instead of depending on that organization the best thing to do would be ultimately to form associations like the New York State one in every State.

In conclusion Prof. Gow proposed that the New York State Association should send delegates to the next session of the

Zoellner Quartet, assisted by Horatio Connell, baritone. The Quartet was heard in a sonata by Johann F. Fasch and the Debussy Quartet. The Fasch work is interesting and it was splendidly played. The tone of the organization was warm and colorful and the four artists displayed smoothness, artistic finish and poetic feeling in their performances. The beautiful Debussy Quartet was given with admirable rhythmic energy, pure intonation and much delicacy of color. The Zoellners were enthusiastically received.

This last was also true of Horatio Con-



—Photographed for Musical America by J. R. Gannon

The Zoellner Quartet at the Convention—Amandus, Antoinette, Joseph, Jr., and Joseph Zoellner, Sr.

nell, whose nobly expressive voice was heard to best advantage. It seems to have gained in richness and warmth since he was last heard in New York. His numbers were Schubert's "Frühlingstraum" and "Huntsman's Rest," Brahms's "Mainacht" and "Röslein Dreie," Galloway's "Alone Upon the Housetops," Loewe's "Tom the Rhymer" and Hatton's "Simon the Cellarer." Mr. Connell's interpretations were remarkable for their artistic finish and emotional expressiveness. His enunciation was a delight.

### Rosseter G. Cole on Modern Music

On Thursday afternoon a paper on the subject of "The Ethical Note in Modern Music Literature" was read by Rosseter G. Cole. He dealt chiefly with the moral aspects of the opera libretto, which he declared contrasted strangely with the spoken drama. The musical setting of most operas, he found rather sugar-coated the moral flavor of the stories themselves and it was only thanks to that that such works continued to maintain popular favor. He

who makes a specialty of music for beginners.

### Standards for Piano Teachers

The discussion of "The Standard of Musicianship and Knowledge Required of the Teacher of the Piano," under the direction of E. M. Bowman was most interesting though there was a decided tendency to stray from the subject, a desire which Mr. Bowman gently but firmly restrained. Those who read papers were Mr. Bowman, E. W. Berge, Homer N. Bartlett, Mariette Brower, Louis Stillman and others.

Mr. Bowman spoke of the importance and great amount of material available to one who prepares a statement on the subject. Mr. Bowman divided his discourse into three parts, which he considered essential to the teacher of piano, viz., music theory, science and art. He spoke of the importance of correct training concerning the position of the hands and arm in playing, fingering, pedaling and touch, and muscular and nerve conditions. From the standpoint of art, he spoke of the different kinds of touch, of tone quality, tonal balance, phrasing and tempo. In the theory of music he referred to rhythm and meter, keeping time, tonalities and structure. His final point was a plea for the use of psychology in teaching.

Mrs. A. M. Virgil, though not present, sent a letter in which she pointed out that the most important thing in the training of the pupil was the training and development of the hand and fingers and all muscles used in playing. She also mentioned the necessity of sight-reading, ear-training and rhythmic training. Henry Holden Huss, in a letter to Mr. Bowman, gave his hearty approval to the latter's presentation of the essentials of foundational training and emphasized especially the need of exercises leading to relaxation.

Louis Stillman, in a paper on "Concentration and Velocity," treated of the psychology of teaching and playing in an exhaustive manner besides taking up certain special technical points. His lecture brought out clearly the necessity of concentration, the factors in muscle development, the connection between thought and emotion and technical action, and the necessity of certain studies in all keys. Mr. Stillman's paper was listened to with close attention and he was given a time later in the convention in order to demonstrate his system of technical exercises.

Homer Bartlett defined the term "standard of musicianship" as a development of musicianship capable of satisfying certain definite conditions. He then spoke generally of those conditions and the knowledge which would satisfy them. His talk was not technical and was concurred in by those present. E. W. Berge disagreed

[Continued on next page]



A Group of Delegates Representing the Music Publishers—From Left to Right: J. M. Priaulx (Oliver Ditson Co.), M. Keane (Boosey & Co.), J. L. Dillworth (John Church Co.), Miss Garrett (Arthur P. Schmidt), J. Razer (Carl Fischer), H. Gordon (Hamilton S. Gordon), M. Daly, Miss Blecker (M. Witmark & Sons), Mrs. George Molineaux (George Molineaux Co.), M. M. Leidt (Boston Music Co.), Richard Tindale (Tindale Music Cabinet Co.).

National Teachers' Association so as to form a closer bond of friendship and interest between the two.

### Zoellner Quartet Concert

One of the most interesting events of Thursday afternoon was the concert given in the Horace Mann Auditorium by the

found in Strauss's cacophonies in "Salomé" a true musical reproduction of the horrors of the plot, but in works such as "Rigoletto" and "Tosca" the character of the music rather mitigated the coarseness of the situations. In conclusion Mr. Cole declared that the modern composers, while in many ways trying to follow Wagnerian



## STORMY SESSIONS AT TEACHERS' MEETINGS

[Continued from page 4]

with the movement to establish a standard in the association and spoke of the teacher in the small town and the low-priced teacher. He saw no way of preventing their activities and rather favored a movement which would raise the standard by educational methods than an examination. He also treated at length of the necessity and value of ensemble training for the teacher.

### Celebrities at Final Concert

The final concert of the convention was given on Thursday evening in the gymnasium and was, indeed, a gala one. The artists presented were all noted ones—Marie Rappold, prima donna soprano of the Metropolitan Opera Company; Sara Gurowitsch, cellist; Frank Ormsby, tenor; George F. Boyle, pianist, and Gena Branscombe Tenney, the gifted American composer.

There was a goodly sized audience to greet Mr. Boyle and he was loudly applauded after his masterly performance of the Busoni version of Bach's Prelude and Fugue in D Major. There were doubtless few in the audience who had enjoyed the privilege of knowing Mr. Boyle, for his reputation in America has thus far been principally established on the strongly individualistic talent which he has shown in his compositions. When he had finished his first number there was no doubt in any one's mind that his ability as an interpreter must claim the same attention as his creative gifts.

Mr. Ormsby, always a welcome artist, sang the "Prize Song" from "Die Meistersinger" with much finish, being in excellent voice, and he was so enthusiastically applauded that he added an encore "Charles Gilbert Spross's lovely 'Jean.' Lovers of artistic cello playing were given an opportunity to admire the fine performances of Miss Gurowitsch, who offered first Van Goens's Romance and Popper's "Spinnlied." In these the young and charming artist displayed warmth of tone in her cantabile work and an extraordinary technical equipment in the difficult Popper number. Her reception was likewise enthusiastic and called forth an extra number in Schubert's familiar "Moment Musical."

Never has Mme. Rappold been heard to finer advantage than in her well-chosen group of songs which included Franz's "Im Herbst," sung with dramatic power and poignancy of expression, Schubert's "Clärchen's Lied," Dvorak's beautiful "Als die alte Mutter," one of the finest modern songs in the literature, and Grieg's "Ein Traum," in which the singer built her climax with emotional feeling and impassioned delivery. She was given an ovation and after repeated recalls sang R. Huntington Woodman's "An Open Secret."

Mr. Boyle won a triumph in his dual capacity of composer-pianist, in his own Romance and "Valse Caprice," two highly original compositions, both from a harmonic and melodic standpoint, and closed his group with a thrilling performance of Liszt's E Major Polonaise with a new concert ending by Busoni, which the eminent Italo-German musician has inscribed to Mr. Boyle. The audience demanded more and was fortunate in getting first a charming little piece of Mr. Boyle's called "Moaning" and Schumann's "Vogel als Prophet," in which every subtlety of interpretation was carefully brought out. Mr. Boyle must be ranked as one of the ablest pianists resident in America at the present time and the Peabody Conservatory in Baltimore may well feel proud of having him on its faculty this year in his new capacity as head of the piano department.

Three songs, "Glück," "My Love Is Like a Tempting Peach" and "There's a Woman Like a Dewdrop," by Gena Branscombe, were admirably sung by Mr. Ormsby, and singer and composer shared the applause which followed the group. The songs, of which the third seems the finest, are conceived in vitally modern style and are full-blooded, showing not the slightest trace of a feminine touch in their construction, and should become often heard additions to the recital repertoire. Mr. Ormsby added Sidney Homer's "Banjo Song" with captivating effect.

The program was brought to an end with an *Andante* from Gluck's "Orfeo" and Popper's brilliant "Elfentanz," played by Miss Gurowitsch with taste and virtuosity and Bachelet's "Chère Nuit" and the "Vissi d'Arte" from Puccini's "Tosca," in which

Mme. Rappold more than confirmed the splendid impression made earlier in the evening in her group of songs. She was again applauded to the echo. Bernadine Kieckhoefer played the accompaniments for Miss Gurowitsch with discretion, while Mrs. Tenney assisted Mr. Ormsby in the "Prize Song" as well as in her own group of songs.

### Dr. Miller's Opinion of Hypnotic Experiment

On the day after the hypnotic experiment Dr. Miller was questioned by a representative of MUSICAL AMERICA regarding his belief in it. He declared himself firmly convinced that the proceeding was scientifically legitimate and quite free from charlatanism, although he knew Dr. Munter but slightly. "It impresses me as wonderful, ghastly and terrible," he said, "but the

actual facts stare one in the face. I have seen Dr. Munter hypnotize this girl before. He was somewhat mentally tired at the convention the other day and consequently it took him a rather long time to get the girl in a hypnotic state, while one trial seemed to fail completely. Yet he is a person of tremendous powers of concentration. It is terrible to think that a human being can be subjected so completely to the will of another, and it suggests the terrible possibility of one person exercising over another an influence for evil. I know that this girl is unable to sing when not under hypnotic influence. I myself heard her try to sing 'Home, Sweet Home' under ordinary circumstances on one occasion and the result was such that she had to laugh at herself.

"Not long ago a lady who had strongly disbelieved in Dr. Munter's power was convinced of it in an interesting fashion. She said that she would like nothing better than to tell him her opinion. The lady was suffering from a headache at the time, and as Dr. Munter happened to be present some one suggested that she permit him to cure her by hypnotic power. She agreed to let him attempt it but insisted firmly that she knew he could not. The doctor placed a glass of water at each side of her head, looked in her eyes for five minutes, at the end of which time she fell into a sleep. Her headache was quite gone when she awoke, but she stubbornly refused to believe that she had been hypnotized until the rest of the company persuaded her that she had."

## REVOLUTION AND MUSIC

### Russian Composer Displays Little Sympathy with Movement for Freedom—Glazounow Turns Away from the Tragedies of His Own People to Compose a Symphony on the "Titanic" Disaster

By IVAN NARODNY

WHILE the past Russian revolution made a deep impression upon the literature, painting and to some extent drama, yet it left not the slightest trace upon music. Authors, artists and dramatists arrayed themselves with enthusiasm on the side of the masses and fought heroically for the great cause. Hardly one of the prominent Russian writers and painters has been left alone by the police. Many of them have been prisoners or exiles in Siberia. Pushkin, Dostoyevsky, Korolenko, Tschekhoff, Ampiteatroff and all the more or less prominent modern writers have been made martyrs to the cause of the people.

But there is not one musician, not one of the big composers, among the Russian fighters for freedom. This has created a general opinion that Russia's musical geniuses have been and are lacking in bravery and are without political conviction. Here, then, one finds the cause of the divorce of the Russian musical world from the literary and dramatic interests, and to this condition has been attributed the dearth of powerful, new opera themes. A spiritual abyss seems to separate the composers from the poets and writers.

Vera Figner, one of the most prominent of Russian heroines, was left to solitary confinement for twenty years without any apparent sympathy on the part of her fam-

ings in the Siberian wilds, are beyond every description. The composer became indignant over the suggestion and has never forgiven me.



The Building in Which Russian Revolutionists Are Tortured—A Symbol of Suppressed Liberty

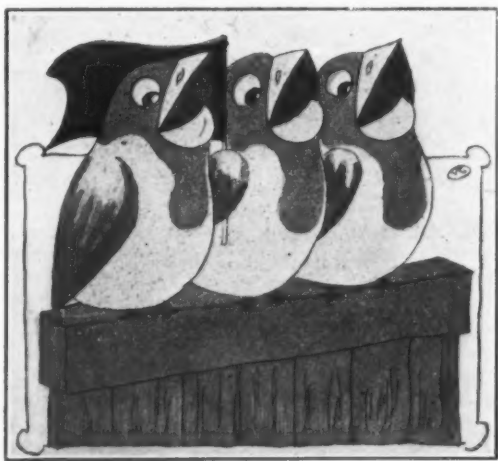
It is rather ridiculous that Glazounow has been so impressed by the *Titanic* disaster that he has chosen it for a theme of his latest symphony or symphonic poem. He may rely only upon newspaper reports for the events that accompanied this disaster, and it is not likely that he will produce anything above mediocrity on this basis. Apparently he has not been impressed by the tragedies that have been played under his very windows. The late Rimsky-Korsakoff was the only Russian composer who really intended to write an opera on the revolutionary theme, but death prevented him from so doing. As far as I have come in touch with any prominent Russian musical figure, either at home or abroad, he has always expressed himself a bitter foe of revolution.

It may be that fear of police interference during the production of such works intimidates the composers. But in this respect painters and authors have much more to suffer, yet they do not pay any attention to such restrictions. The late Leo Tolstoy said that a musical genius is usually a great coward, and sycophant. When Glazounow was honored by the Czar with an invitation to conduct his Fifth Symphony at the court

background. It is the mixture of the Russian folk themes with those of the Orient. In glowing melodies, thrilling harmonies and bold construction, the result is profoundly impressive. Reinhold Gliere and Ipolittoff Ivanoff are the two promising exponents of this new school. While Ipolittoff Ivanoff has been known for some time, Gliere is a meteor of recent days. Gliere's "Ilia Mourometz," a symphony that was produced only a few months ago for the first time, in Moscow, promises to eclipse all the Russian musical sensations of recent years and those who have heard it say that it will stand beside Tschaiowsky's Symphony "Pathétique," in public esteem.

Ilia Mourometz is a Russian legendary hero of unconquerable power, representing the eternal evolution of nature. It is the visualized symbol of an invisible Supreme Being, which manipulates with the fate of a nation and individual like the operator of moving pictures. It suggests the soul of the Russian people, which, going through torture reaches its goal and then triumphs in enthusiasm only to realize that life, after all, is nothing but a play of everlasting powers, forms, hopes and illusions. The

[Continued on page 8]



"Sparrows Are Our Only Revolutionary Composers"—A Revolutionary Drawing That Was Confiscated by the Russian Police and Created a Sensation at the Time

ous brother, one of the leading Russian opera singers. Rubinstein often said that he would torture every revolutionist ten times more cruelly than the government does if he had been a ruler of Russia. I regret to confess that the rich material of the revolution has not given even one theme for a significant composition during the recent years.

Not long ago I suggested to a prominent Russian composer, that he use as a theme the Bloody Sunday, the fights of Moscow, the barricades of Odessa, Father Gapon, Kalaeff, or Azeff, for operatic or instrumental treatment. The Russian revolution is crowded with dramatic and inspiring events, gripping in details and haunting in pathos. The tragedies of Russian heroines, their courage and endurance, their suffer-

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# Mme. JEANNE JOMELLI

Achieves Success in London in Creation of New Rôle

Sings With Beauty of Tone and Dramatic Emphasis  
in "The Children of Don"

THE REFEREE, June 16,  
1912

The performance of "The Children of Don" was most praiseworthy considering the exact nature of the work. The most finished and convincing impersonation was that of Goewin by Mme. Jomelli. The character is the most human in the drama. Her whole desire is to be loved by Govannion, but she is fearful of breaking her priestly vows. The composer seems to have felt this, and he has greatly favoured the character and provided it with melodious and vocal music. Full advantage of this was taken by Mme. Jomelli. She sang with beauty of tone and always with admirable dramatic emphasis. ■

DAILY GRAPHIC, June  
17, 1912

Goewin, Govannion's betrothed, is the most important female character, and no one could have played it better than Mme. Jomelli.

THE STANDARD, June 17,  
1912

As to the performance, pride of place--excepting Mr. Bozano--went to the women. Considering the ungrateful nature of the vocal line as a whole, Mme. Jomelli, Miss Augusta Doria, and Miss Gertrude Blomfield, as Goewin, Elan, and Don, respectively, did surprisingly well, the first-named especially



MME. JEANNE JOMELLI

so. Her presence upon the stage supplied a human touch which at other times was absent.

LONDON MORNING  
POST, June 17, 1912

Mme. Jomelli presented Goewin with much brilliancy.

DAILY SKETCH, June 17,  
1912

Madame Jeanne Jomelli is successful in the leading soprano role.

THE STAR, June 17, 1912

The singers did all they could. Mme. Jomelli, Mr. Alan Turner, Mme. Doria, and Signor Bozano may be singled out for special praise. The drama offers little scope for acting, but in this respect, too, they did their best.

DAILY TELEGRAPH,  
June 17, 1912

Those who seemed least conventional in their movements were two foreigners in Mme. Jomelli and Mr.

Bozano, the one as Goewin, the priestess, the other as Nodens, the god of Abyss, and undoubtedly their sense of diction was incomparably superior to that of the others. In view of this, and of what we wrote a year or two ago, in connection with the performances elsewhere of "The Ring" in English, it seems futile, to say the least, to prate everlastingly of opera in English, when hardly a word is audible in the house. On Saturday the singers might have been singing in Choctaw for all that the audience could hear. Is it, then, not high time that more attention was paid here, as abroad, to the all-important question of diction before we go any farther in the matter of English opera? There is no doubt that we are at present far behind our Continental neighbours in this regard, and from those representatives who come over here we can learn much. Madame Jomelli and Mr. Bozano, too, seemed much more "routined" in the matter of stage deportment than their colleagues, some of whom were the personification of all that is stilted in their movements.

DAILY MAIL, June 17, 1912

Mme. Jeanne Jomelli, a Dutch soprano, who has not before been heard in opera here, sang the music of the heroine Goewin with most delightful tone.

EXCLUSIVE MANAGEMENT:

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Dear MUSICAL AMERICA:

You never can tell what a New York daily is liable to perpetrate at this time of the year when its music editor takes a vacation and when musical news of some form or other craves admittance to its columns. Only a few days ago I picked up an evening paper to find the following staring at me from a prominent position on the first page:

LINER BRINGS SINGERS.  
Noted Musicians Arrive on *Ivernia*  
for Concert Tours.

Singers and musicians predominated among the passengers arriving to-day on the steamship *Ivernia*. Mme. Galski was among them. Loudon Charlton, manager of concert tours, was another arrival. He was accompanied by Mme. Galski, Maggie Teyte, the soprano; Mme. Charles Cabier, an American contralto; Efreim Zimbalist, Russian violinist; Josef Lhévinne, Russian pianist; Miss Tina Lerner, a young Russian pianist; Putnam Griswold, basso, and Otto Goritz, a German, baritone.

For a moment I wondered whether the millenium was at hand and whether these illustrious personages had suddenly decided to spend their vacation motor-ing and sightseeing in America. But when I read the name of Mr. Charlton my illusions were dispelled and I saw that some musically uninformed reporter had mistaken the names of Mr. Charlton's artists for next year for persons on board the ship. Apparently no one through whose hands the article passed was sufficiently up on musical matters to know that it is not in strict etiquette for artists to be found in America after June 1.

I wonder if some analogous error could ever happen on a point of baseball news if the sporting editor were to take a few days off!

So now Mr. Gatti has secured Giorgio Polacco, the Italian conductor, for the Metropolitan. That is a sensible move, it seems to me, for Polacco has made a good artistic reputation for himself. I understand, and we need a few more good conductors at the Metropolitan. I do not mean that they must be Toscaninis, Campaninis or Hertzs, but too many mediocrities have wielded the baton of late years when Toscanini or Hertz were not on duty, and the result has been detrimental to the whole performance; while the critics have groaned and clamored over orchestrally unfinished and unrefined renderings of "La Bohème," "Butterfly" and a few other scores that need delicate handling. I think the public has reached that point where it recognizes the value of a good conductor. It is certainly true that the presence of such men as Toscanini and Hertz ought not be held up as an atonement for the sins of the smaller men who hold sway once or twice a week and sometimes oftener. A good conductor is always a good investment, and however we may eventually like Polacco the principle of Mr. Gatti's move is a worthy one.

And here I see that they have over in Germany a "National German Musicians' Union," which makes it its business to see that those works of living composers which it deems worthy of a hearing are duly performed, though surely I don't think that modern German composers have great cause to complain that their work is being slighted, whether their works merit attention or not.

Now, come to think of it, why doesn't some one think of organizing something of the kind for the benefit of American composers "who are still on this side of the grave?" They certainly deserve it as much as the average modern German composer and they need it more.

Just before the fall of the curtain on a performance of "Don Giovanni" at the Opéra Comique recently it appears that a

man in the audience fell off his seat. One of the principal singers was so overwhelmed by the "humor" of the occurrence that she burst into peals of laughter which so amused the other members of the cast that they, too, were unable to resist the fun. Then the audience joined in and such was the uproar that the performance had to be brought to a stop.

And still people will preach to us about the grace and subtlety of French wit and humor! Suppose for a moment this incident had happened over here. What a time they would have had abroad laughing over our barbarism and want of artistic sense.

Putnam Griswold, the American basso, sends the report of the following temperance discussion which took place on his steamer during his recent trip to Europe. At his table, it appears, sat two Weber-fieldian Germans, one a stout man, with a phenomenal appetite and thirst, the other a little fellow, a stanch member of one of the many temperance societies in the Kaiser's kingdom. The large man's astounding capacity was a constant source of annoyance to the temperance advocate, who seized the opportunity to ventilate his views and make a convert, while Mr. Griswold encouraged hostilities to the best of his ability.

"Why you drink dat shuff?" inquired the little man one morning as his companion washed down breakfast with an enormous stein of Würzberger.

"Vhy not?" demanded the other.

"Vhy not!" exclaimed the first. "Tink! At night beer iss bad, but für Frühstück—Gott!"

The thirsty one poised his glass on the table's edge. "Vhy?" he repeated stolidly. "Vhy!" shouted the little man. "Because it iss poison. It does things inside when it mingles."

"Nimmer!" returned the other, after taking a fresh draught sufficient to launch a battleship. "Besides," he added thoughtfully, "each man should be der judge of his own consequences."

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It will be long before civilization succeeds in settling this matter of the regulation of music late at night. One always sees the question being agitated and never being settled. Some definiteness has been brought into the matter, however, in Paris, where the judges have decided that at 3 A. M. music ceases to be food for the soul and thereafter becomes "infernal noise." I have often heard that religion and morals are a matter of geography, but I never knew before that the virtue of music was a matter of the time of day, or rather of night. "Infernal noise" is not a term invented by the judges, but merely adopted by them from a hotel proprietor whose high-toned hostelry was over-close to an all-night café.

In Montmartre 3 A. M. does not thus subvert the inherent virtue of music. There is no limit to music's virtue in Montmartre. It is as excellent at five in

the morning as at six in the evening. It is only in the respectable districts (the report charitably says the "central" districts) that music becomes vicious at 3 A. M.

Moreover, these late café orchestras must be limited to six instruments. Very well, says your café proprietor, and sets out to hire six bass tubas, happy in thus bringing up the noise to the required standard. His joy is dashed when the law is read to him that the six instruments must be "identical, or similar, to those of establishments of this kind."

I am rather tickled at this decision of the judges concerning infernal nocturnal music, for you know I have always liked to take a fling at the sentimentalists who claim that music can be expressive only of the good. Of course, if I proclaim the contrary, nobody would believe it, but when a sober company of French judges allows that music can rightfully be described as "infernal noise" I consider that my contention is sustained!

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G. K. Chesterton, I see, has a profound knowledge of musical matters. He makes one curate describe another curate as "a clergyman who talks like a socialist, wears his hair like a pianist, and behaves like an intoxicated person."

But that's nothing. I have seen a pianist who talks like an intoxicated person, wears his hair like a socialist, and behaves like a musician.

Your

MEPHISTO.

## MUSICIANS MOURN SELIGMAN'S DEATH

### Millionaire Banker Had Started Many Orchestral Players on Their Careers

THE death last week of Alfred L. Seligman, one of the ablest amateur musicians in New York City, was deeply regretted by hundreds of young music students, many professional musicians, who owed their orchestral training to him, and the members of the many clubs to which he belonged and in whose activities he always took a lively interest.

The Young Men's Symphony Orchestra of New York was founded by him and Arnold Volpe has been its conductor from the beginning. Just a decade ago Mr. Seligman decided that a sort of training school for players of orchestral instruments was needed in New York, in which young musicians could get some routine before attempting to enter the large symphonic organizations of America. And so the orchestra was begun with a handful of young players whose enthusiasm and love for music brought them together each week for rehearsal under Mr. Volpe. Mr. Seligman's instrument was the violoncello and he himself sat at the first desk of that section and played with the students. He was the financial sponsor of the organization, and under his guidance it grew to its present proportions, enlisting more than seventy-five players.

The tenth anniversary of the orchestra occurred several months ago, the annual concert being given at the Hudson Theater before an audience that applauded the work of the young men to the echo. In the evening a banquet was given by Mr. Seligman to the present members of the orchestra the board of directors and many of the former members of the orchestra, now engaged in various walks of life. At this dinner, which was held at the Chemists' Club, Mr. Seligman announced that he had provided a permanent endowment for the orchestra's future, so that should anything befall him to prevent him from continuing actively with the "boys" the work which he had begun and which had progressed so auspiciously for ten years might continue without interruption. Little did those present imagine that within a few months their benefactor would be taken from them and their orchestra robbed of



—Photo by Mishkin Studios

Arnold Volpe and Alfred L. Seligman its most enthusiastic member. As was announced in MUSICAL AMERICA last week the permanent endowment is assured and the work of the orchestra will be carried on.

At the dinner the accompanying photograph was presented to each member as a souvenir of the tenth anniversary; shown in it are Mr. Seligman and Mr. Volpe, through whose untiring joint efforts this school of orchestral playing has been made possible. The cultivation of music as a fine art in America owes Alfred L. Seligman a debt of gratitude for his truly philanthropic work and musicians the country over must feel that in his loss an important factor in the musical life of America has gone from them.

operatic music characteristic of most Serbian composers. The orchestration is striking.

## HAMMERSTEIN TOUR OF THIS COUNTRY LIKELY

### London Rumor That He Will Visit Large Cities with Company of Stars —Plans Still in Doubt

LONDON, June 29.—The fate of Oscar Hammerstein's London Opera House is still very much in doubt and the impresario is not yet able to announce anything decisive regarding his plans. The house will close two weeks hence after a Summer season, which has been a disappointment but which at least has convinced Mr. Hammerstein that there is a large and growing public in London for grand opera at theater prices. If he continues in the field in London it is certain that it will be to cater to this class of opera-goers. That he will remain in opera here or elsewhere is indicated by the fact that with several members of his company he has just signed contracts extending in some cases as long as five years.

Many persons believe that Mr. Hammerstein's next move will be to arrange a tour of such large American cities as are open to him, with a company including Orville Harrold, Felice Lyne, Henry Weldon and others of the most popular members of his organization.

### Schumann-Heink Celebrates Birthday on Shipboard

Mme. Schumann-Heink, the eminent contralto, celebrated her birthday on board the *Amerika* while on her way to Europe for her appearances at Bayreuth. The festivities started early in the morning when she received a congratulatory wireless from her two youngest children, Miss Marie and Master George Washington. The wireless operator evidently circulated the report around the steamship, for as the contralto was leaving her stateroom for the dining hall the orchestra of the steamer paid her a compliment by playing Gounod's "Ave Maria." Captain Knaut and the officers of the steamer presented the singer with a huge bunch of flowers, while the chief stewardess presented a similar token with the best wishes of the stewards and stewardesses. Mme. Gracia Ricardo, who was a passenger on the steamer, hastily arranged a "Kaffeklatsch" in Madame's honor, which was attended by all the first cabin passengers. In the evening Captain Knaut tendered a banquet to Mme. Schumann-Heink.

Max Reger is one of Germany's recent converts to total abstinence.

### Dippel Gets Reinhardt Opera

VIENNA, June 29.—The rights for America and Great Britain to Heinrich Reinhardt's opera, "Napoleon and Women," have been obtained by Andreas Dippel, director of the Chicago Opera Company, who secured them during his recent visit to this city. Mr. Dippel will produce the opera in French in the United States. Reinhardt composed the music for "The Spring Maid."

### Belgrade Hails New Composer of Power

BELGRADE, June 29.—A new oratorio, "The Resurrection," just performed at the National Theater, has brought to light a composer of remarkable gifts in the person of Stevan Christich. The oratorio describes the Christian Resurrection with great power and is a distinct departure from the light

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## REVOLUTION AND MUSIC

[Continued from page 5]

symphony is a true picture of a superman, as Nietzsche dreamed it, in which melodious images and gripping harmonies are majestically molded. It is declared to be a combination of Tchaikowsky's despair and Moussorgsky's magnetism. Before the production of this symphony Reinhold Glière was known only as the composer of charming chamber music, piano pieces and a few pleasing songs. But there was nothing extraordinary in them. As he is still a young man, much may be expected of him in the future.

### Modern Russian Operas Weak

While the Russian composers have produced much important instrumental music in recent years, they have been less successful in the operatic field. The modern Russian opera is weak in its lack of dramatic power and lofty ideas. With the exception of Mikail Ivanhoff's two operas "Sabava" and the "Conquest of Potemkin" and Taneieff's "The Vengeance of Cupid," there is nothing worthy of attention.

Rubinstein, and to some extent, Tchaikowsky, blended Oriental themes with those of Russia. The folksongs of Persia, Arabia and various Caucasian peoples provided the rich material for Rubinstein's "Demon," for which he used the libretto of Lermontoff. But he failed because he wanted to combine the extreme subjectivism of the Orient with the extreme classicism of the West. The German composers, especially Schubert and Beethoven, who were Rubinstein's ideals in the matter of formal beauty, were in no way in sympathy with Oriental harmony. The stateliness and the ecclesiastic tendency of that period of German music, which resembled the solemnity of the Gothic Cathedrals, were fundamentally opposed to the dreamy romanticism and sweet melancholy of the Oriental ballades and romances. But Tchaikowsky was more careful. He achieved greater success because he used for such a purpose only the pure Byzantine theme, which in itself is Oriental. But a master in this respect is Ipolito Ivanoff with his semi-Oriental operas.

"Asra," one of the best Russian operas of the time, and probably the best by Ipolito Ivanoff, is a thrilling musical Arabian Tale in a modern garb. It is the most revolutionary and the boldest of modern Russian operatic works. In this creation the composer has succeeded in what Rubinstein failed. "Asra" runs the gamut of emotions, depicts in vivid harmonies and fascinating colors the power of the passions, the struggle of the strong and the weak and the mysterious ways of destiny. The libretto and the music are thoroughly symbolistic, subjective and spiritual in their tendency. The physical side is merely a means to stimulate the imagination. "Asra," the eternal courtesan, is an alluring figure in connection with the remarkable music. Reading the libretto without any idea of the musical part, one would hardly understand how so romantic a fairy tale could be produced in the realistic age. Psychologically it is impossible to conceive that a heroine of "Asra's" type could make a deep impression. But if one witnesses the actual production of the opera, the musical part has such magnetic power that it convinces the most prosaic listener. The fact is that the music takes so strong a hold on

the listener that he sees on the stage real souls—the symbolistic forms of man in illusionary reality.

"Asia," the second opera of the same composer, is more impressive in the grandeur of its style and in its general structure, but the details are rougher and less graphic. It lacks also those romantic elements which give such charm to "Asra." Nevertheless it is a great work. In its sweet, fantastic chords you seem to see all the bizarre colors of the East, the atmosphere of the harem, the wild valleys and the yawning abysses. To this is added the Russian gloom and despair. Sweetness, sadness, longing and joy seem to be welded into many expressions.

"Ruth," his third opera, is inferior to the others, merely because it is too obvious and less symbolistic. Thus, aesthetically, Ipolito Ivanoff is a revolutionary and may produce something that will be a surprise to all his contemporaries.

### Nicolas Solovieff's Operas

An original modern Russian composer in the operatic field is Nicolas Solovieff, a professor at the Imperial Conservatory in St. Petersburg. His three operas "Vakula the Smith," "Cordelia," and "The Little House," are charming novelties, but rather conventional and conservative in their spirit. They take a place between the operas of Rimsky-Korsakoff and Tchaikowsky, half lyric and half nationalistic. But his cantata, "The Death of Samson," is a powerful composition and stands far above his operas.

A promising composer in the instrumental field is Sergei Liapunoff. Far more radical than Rachmaninoff, but less productive, he has composed a wonderful concerto, two symphonies, a ballade and numerous smaller piano pieces and orchestra works. He approaches Moussorgsky more than any other of the modern Russian musical celebrities. His style is condensed and gripping and his harmonies are weird.

Powerful as the Russian music is in serious works, it is absolutely in its infancy in comic and light opera. Nothing of significance has been attempted in this field. All the Russian comic operas are either of French or German production. It seems as if the Russian creative mind is not adapted to this kind of production.

But strange to observe, though the Russian composers are reactionary in their political views, with almost a naïve fear of radical questions, they are extremely radical in their aesthetic feelings and often go to extremes. With but few exceptions most of them are absolute anarchists in beauty. Hardly any one remains a reverent worshiper of any particular school of national greatness, or of any individual composer, as is the custom among German students of music. I have found in Germany that the work of a noted composer is taken seriously by the musicians, critics and fellow-craftsmen. But in Russia the very reverse obtains. Once, as a guest of Rimsky-Korsakoff, I saw him receiving a package of new music from a publisher. Titles of works by the well-known composers were pushed aside in an indifferent spirit, while new names excited his curiosity to such an extent that he tried their works every one with a keen attention and very appreciative expression.

### CHOIR OF 6,000 SINGS FOR PRESIDENT TAFT

Guest of Honor at Sängerbund Concert Praises Love of Music as Cultivated by German-Americans

PHILADELPHIA, July 1.—President and Mrs. Taft were the guests of honor at tonight's festival concert of the Northeastern Sängerbund at Convention Hall. A choir of 6,000 sang "The Star Spangled Banner" as the Presidential party entered, and just before the regular program was opened Mayor Blankenburg presented the President with a porcelain plate with inlaid work made by the German societies of this city. In his speech of acceptance and greeting the President said:

"On behalf of Mrs. Taft and myself I beg to assure you of our grateful appreciation of this social welcome. We are here because we recognize the truly national character of this association and this meeting. We thank you for your beautiful rendition of our noble patriotic anthem, 'The Star Spangled Banner,' and we rejoice in the loyalty and love of country that manifest themselves in this beautiful volume of song as it comes from the thousands of practiced and cultivated throats of those who pride themselves on German descent or origin but who are equally proud of their American citizenship.

"This meeting is for the promotion of that art which perhaps contributes more to the happiness and enjoyment of life than any other, that is, the art of music. The public taste which you have cultivated in such associations as this and in your presentation of the compositions and songs of the great masters has educated the public at large and, what is even more important, has widened the means of making happiness. But while educational and artistic influences of such musical feasts are of the highest importance, there is another fact in respect to such a national society and such gatherings as this that forces itself on the intelligent observer. The great number of

people that first settled in this country were English and many of the popular characteristics to that original settlement have continued. Among them is one which the American people are fast losing, but which remains still true of our English cousins, that of taking their pleasures sadly.

"The German people have for centuries had an advantage over the English people in this regard, and in no way have they shown it so much as through the instrumentality of their singing societies.

"The spirit and motive of those societies constitute that which it is difficult to translate into English, 'Gemüthlichkeit.' The pursuit of art by many, with the unit of the family, under conditions in which good comradeship is made the chief incident, is a custom that we have borrowed, and this liberalizing and broadening of our family and social pleasure is due to the influence of those of our citizens who continue and maintain in this country the delightful customs of their fatherland.

"There are many Philistines who hold lightly the practice of many arts with which they are not familiar, but they are blind and do not realize that the cultivation of each branch of art only widens the opportunities for the enjoyment of life and adds an additional resource for the promotion of individual happiness.

"I therefore thank our fellow citizens who have labored hard and successfully to preserve those valuable German customs, and I wish to express our gratitude as Americans for the debt on this account due to German civilization."

### Washington Musicale Introduces Works of Baltimore Composer

BALTIMORE, July 1.—A charming musicale was given recently at the residence of Ruth Campbell, Washington, D. C., to introduce some of the vocal and piano works of Marguerite W. Maas, of Baltimore. Miss Maas gave an artistic reading of her "Berceuse" and "Legend," for piano, and works by Chopin, Gluck and Pugno. Elizabeth Leckie, mezzo-soprano, beautifully sang "When Thou Art Nigh" and "A Song" by Miss Maas. Miss Straub, soprano, and Mrs. Gay and Miss Campbell, pianists, gave excellent performances. W. J. R.

## GEPPERT SURRENDERS IN EXTORTION CASE

Blumenberg's Chief Lieutenant Forced to Face Suit Instituted by John V. Steger

Acting Governor Wagner, of New York State, has honored the requisition made by the Governor of Illinois for the surrender of William Geppert, editor of the *Musical Courier Extra*, who has been indicted in Will County (Joliet), Ill., for alleged conspiracy and libel based on articles printed in the *Musical Courier Extra*, attacking John V. Steger, the Steger & Sons Piano Manufacturing Co. and the Steger interests generally.

Marc A. Blumenberg, president of the *Musical Courier Co.*, the publishers of the *Musical Courier Extra*, who was also indicted with Geppert, is now living in Paris, France, far removed from the jurisdiction of the American courts.

Geppert made a bitter fight against being taken to Illinois. He was represented in Albany by Edward A. Alexander, of the New York bar. Acting Governor Wagner heard arguments of Mr. Alexander and Clarence McMillan, representing the State of Illinois, and then made his decision hon-

oring the requisition. Not wishing to be arrested in New York Geppert went to Joliet on Monday of this week and surrendered himself in that city.

Since the publication of the articles in the *Musical Courier Extra*, attacking Mr. Steger and the town of Steger—the most vicious assault ever made in the history of the piano trade—developments have followed each other in rapid succession.

In January the grand jury in Chicago brought indictments for criminal libel against Marc A. Blumenberg, William Geppert, Th. B. Thompson and A. L. Schmoeger. Thompson is the Chicago correspondent of the *Musical Courier Extra* and is alleged to have written the articles on Steger which formed the basis of the alleged libel. Schmoeger is secretary and treasurer of the *Musical Courier Co.* Geppert and Thompson were arrested in Chicago and released under bail.

In March the grand jury of Will County returned indictments against Blumenberg, Geppert, Thompson, Schmoeger and Dr. B. S. Maloy, who also wrote an attack on Steger, Ill., and John V. Steger, which the *Musical Courier Extra* printed. This indictment charged conspiracy to extort money from the Steger house. Thompson was arrested in Joliet, and warrants were issued for Blumenberg, Geppert and Schmoeger. A \$50,000 damage suit against the *Musical Courier Co.* was started by Steger & Sons Piano Manufacturing Co. and it will be tried as soon as possible. This suit was instituted in the Circuit Court of Cook County (Chicago).

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## DEMONSTRATION AS DR. MUCK DEPARTS

Berlin Gives a Noisy Farewell to Great Conductor Despite Count Hülsen-Haeseler's Manifest Indifference

European Bureau of Musical America,  
Berlin, Goltzstrasse 24,  
June 14, 1912.

THE attempts to retain the services of Dr. Karl Muck for Berlin and to induce him to desert his Boston engagement are to be considered as having failed definitely, for Dr. Muck has bid a final fare-



Emily Gresser, Violinist, of New York, and a Pupil of Sam Franko, from a Painting by Otto Wolff. She Has Won High Favor During the Season in Berlin

well to the city where, for twenty years, he was active as a conductor.

To be sure, it was to be expected that the departure of a man of such prominence would bear a more festive character. It had been the general belief that the Generalintendant, Count Hülsen-Haeseler, would at least arrange an official farewell performance in honor of the parting Generalmusikdirector. But nothing of the kind occurred. And this inexcusable omission seems to shed light on the entire situation. It at once becomes evident that a personal grudge must exist between Dr. Muck and the despotic Intendant—either resulting in or occasioned by the former's Boston engagement. Otherwise the farewell from Berlin of a man of Dr. Muck's standing would not have been marked by an ordinary repertoire performance.

The opera given was Wagner's "Tristan und Isolde," with Francis MacLennan and Frau Kurth in the title rôles. The American tenor seems to be steadily growing in artistic stature. An ideal impersonation of *King Marke* was given by Paul Knüpper, who knows how to imbue this rôle with so much dignity and with the aid of his superb bass to present us with a vocal rendition of such compelling beauty that we might look far before finding his equal. Although the Generalintendantur had not found it opportune to be represented on this significant farewell performance the public lost no time in turning this event into an official evening of honor for Dr. Muck. Count von Hülsen-Haeseler is at present entertaining himself in Wiesbaden and his smaller satellites were evidently enjoying the beautiful Summer evening elsewhere.

Representing the Kaiser the adjutant-general was in attendance, Major General v. Chelius who has become conspicuous as a composer of opera, was there and the Princess Friedrich v. Preussen had made it a point to attend with her entire suite.

### A Noteworthy Demonstration

The evening progressed in a manner almost to be called solemn. When Dr. Muck appeared at the conductor's stand, artistically decorated with laurels and flowers, the audience, which filled the house entirely in spite of the Summer's heat, arose from their seats and did not cease their jubilant demonstrations until Dr. Muck's head appeared from the depths of the orchestra and the retiring leader, deeply moved, bowed his thanks in every direction. And these demonstrations increased from act to act, being brought to a climax at the close of the performance. Dozens of times Dr. Muck was called before the curtain and everything was tried to induce him to say a few words of farewell. But in vain. It was evident that he was deeply stirred and so could but express his thanks by gesture again and again for the grateful appreciation of Berlin. Shouts of "Hierbleiben," "Wiederkommen" and other similar remarks, together with the most violent handclapping and even stamping of feet and waving of handkerchiefs created a turmoil. And the demonstration was finally carried to the street, where more than 500 persons had collected. The crowd besieged Dr. Muck's automobile and laurel wreaths and floral offerings were piled into it.

### Double Bill at the Royal Opera

A double bill of "Hänsel und Gretel" and "Versiegelt" was the event in the Royal Opera House on Tuesday, June 11. Conspicuous in the latter opera were Frieda Hempel as *Frau Gertrude* and Florence Easton as *Else*, the daughter of the burgomaster. As unsatisfactory as the male interpreters in the cast proved, these two splendid artists gave their audience a musical treat from beginning to end. Miss Hempel, with her superb vocal equipment and histrionic ability, called forth universal praise. Florence Easton, with her sympathetic stage presence, her musicianship and the sweetness of her voice, mastered the difficulties of her rôle with consummate art.

Henri Marteau, the violinist and teacher at the Berlin Royal High School of Music, has just been awarded the Chartier prize of the Paris Academy for Plastic or Graphic Arts. This prize is conferred for extraordinary accomplishments in the sphere of chamber music.

A movement is on foot to start a propaganda for August Bungert, the author and composer of the music tetralogy, "The Odyssey" who has almost passed into oblivion. The friends and admirers of Bungert have formed a "Bungert-League," which is to have for its object the popularization of his works. A monthly periodical called *The League* is being published for this purpose under the editorial supervision of the well-known Berlin musical writer, Max Chop.

The building of Stern's Conservatory of Music has been materially enlarged and improved by a partial reconstruction of the entire building. All class rooms of the Conservatory are equipped with new instruments.

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An event which equaled in popularity the most distinguished musical undertaking at the height of the season was the concert of 2,000 children of the Berlin public schools in Circus Busch. The imposing chorus of juvenile vocal enthusiasts was conducted by the public school principal, I. Hoffmann. The concert was introduced with the motet: "Der Herr ist unsere Zuversicht und Staerke," sung by the entire chorus. General enthusiasm was awakened by the rendition of "Tanzlied im Mai" sung with such spirit and abandon by the girls' chorus that a repetition was demanded. The young ladies were also compelled to repeat the admirably sung "Good Morning" and were showered with spontaneous applause for other of their renditions. The most impressive number of the concert was the Russian evening hymn sung by the entire chorus, "Jubilate, amen."

O. P. JACOB.

### Two Choruses in Malden Performance of "Creation"

MALDEN, MASS., June 26.—The Festival Chorus of Malden and the Oratorio Society of Stoneham, both of which are directed by Howard Clarke Davis, united in a performance of Haydn's "Creation" at Malden on June 23. The soloists assisting the chorus were Esther Greene, soprano; Norman Arnold, tenor; and Elbert L. Couch, bass. The accompaniments were played by

the Boston City Orchestra, Merwin T. Howard, principal, and Josephine Collins, organist. An audience of 1,000 people applauded the work of the chorus, who sang with precision and showed excellent training. Of the soloists the work of Miss Greene was especially commendable. Miss Greene is a pupil of Charles White, of Boston.

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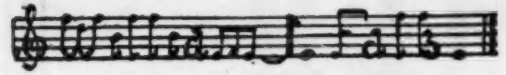


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**KATHARINE GOODSON****FELIPE PEDRELL AND MODERN SPANISH MUSIC**

[From the Review of Reviews.]

SEVERAL months ago "Mother Spain" re-echoed the jubilee festivities in honor of the master Señor Don Felipe Pedrell that Spanish America had inaugurated at Buenos Ayres a year ago. Recognition by the general public has only come of late to the venerable composer who is also a learned musical historian and critic of brilliancy and vigor. He had, in the eyes of gay and frivolous Castile, the unpardonable fault of being born a Catalan, which is much the same for Spaniards as in the old day the fact of being born in Puritan Boston would have been for a New Orleans girl of the "Mandarin caste." Pedrell has been called by some German critics the Spanish Wagner, and the comparison is not misleading. The Spaniard, too, has used the treasury of the folk songs of his stern mountain race as the base of his music-dramas. That he brushed aside the Spain of caressing color and seductive rhythm of the popular Castilian Zarzuelas is his greatest claim to international rank as a creative genius. M. Henri de Curzon in the *Nouvelle Revue* (Paris) speaks of Señor Pedrell's career of enthusiasm and abnegation, patience and daring. He says:

"Engaged in the composition of sacred music for choir and orchestra and in technical research and compilation of ancient music texts, it was not until 1890 that Pedrell offered to his country a work typical in a way of what modern Spanish music should be. Conceived in a modern form, it should above all remain national and borrow nothing from any foreign model or school. The text was the tragedy of the Catalan poet, Victor Balaguer, 'The Pyrenees.' The voice of the people vibrates in the music enveloped in a harmonic web whose original richness throws into high relief the melodic threads in all their fiery, savage, immortal youth. The tragedy is founded on the war of the Albigens, and the fight for the independence of the Spanish regions of the eastern Pyrenees. The day of Panissars (in 1285) which ends the third act marks the definitive expulsion of the French troops of Philip the Bold. The prologue, which has been much heard abroad, is a recitative for baritone, sustained by a colorful orchestration, and is punctuated, as it were, by Aragonese and Catalans singing their national glories, noble ladies and trouvères vaunting the Courts of Love, inquisitors clanking their iron chains, and soldiers lauding the victors.

"The first act shows *Ermesinde, Comtesse de Foix*, a Catalan lady, alone with her ladies and trouvères, the *Comte* being absent in defense of the country. *Ermesinde*, fearful of an assault on the chateau during her husband's absence, opens, nevertheless, a 'Court of Love,' where the ballades succeed the complaints, and the martial *servente* to the ardent *tenson*. In the midst the Papal Legate appears, announces the *Comte's* defeat and his own seizure of the chateau. The *Comtesse* refuses to surrender, and the flagstones rise suddenly and troops of men-at-arms emerge with the *Comte de Foix* crying the family battle rally, in accordance with an old legend that on a day when all seemed lost the flagstones of the great hall would rise themselves against the invaders. The second act is called 'Moonbeam' and the time is 1245 with the *Midi* in the hands of the Church's allies, vassals of France. The *Comte de Foix* is dead and his son gone to a monastery. The scene shows the cloisters of this monastery, where the gypsy *Moonbeam*, dressed as a page, has come with the juggler *Sicart* to persuade the *Comte* to undertake the defense of Montségur, the last castle that resists the French. The *Comte* replies that he wishes the Inquisition to believe him dead, that the funeral dirges heard from the chapel are for him, and that he will not again enter the world of strife. The gypsy evokes the spirit of the old *Comte* to appear and exhort his cowardly son to remember his vows. Before the apparition the young *Comte* hesitates no longer and will leave. But the moment has passed. *Estelle de Aura*, the heroic woman sprung

from the *de Foix* line, has at last been overcome and Montségur is in flames. But the young *Comte*, overcome with remorse at his cowardice, dies as a brave man, and when the victor Inquisitor breaks into the cloister he surrenders and cries, 'May the fire purify me from my crime, and may my ashes be cast in the wind that blows over the Pyrenees! May one day avengers spring from them to cry again, "Foix par Foix et pour Foix" to the echoing crags!' The third act shows the day of Panissars, and the camp of the Almogavars, the picked corps of *King Pedro of Aragon*. The await the passing of the vanquished invaders. The gypsy *Moonbeam*, more than eighty years old, gives her last breath to the song of supreme victory of her land, the terrible war song of the Almogavars, a popular Catalan theme with introduction of an Arab war theme."

(M. de Curzon remarks that he does not believe that in any literature a work can be found, at once epic, dramatic and symbolical, better conceived to awaken the patriotic fervor of a country. The score is a work of conviction, of science and inspiration that will keep a place apart among the purest and most original works of musical art.) The "Célestine" of Pedrell was directly opposed in character to "The Pyrenees" and is an adaptation from a celebrated novel of Rojas as was the "Manon" of Massenet. The hero and heroine, *Caliste* and *Mélibée*, are the prototypes of lovers for the Spanish drama, and their mad, carefree but eloquent and poetic passion is delineated by Pedrell in delicate and grotesque scene by turn, with vivacity and luminous good taste. ("The Pyrenees" was Pedrell's tribute to patriotism, "Célestine" to Love, and "Hispania Schola Musica Sacra" to Faith. Spain has few sons as worthy of her.

Pupils of Dr. William A. Wolf Give Concert in Lancaster, Pa.

LANCASTER, PA., June 27.—Dr. William A. Wolf, organist of the Moravian Church, presented some of his most promising pupils in recital at his studios last evening. The program was opened by Adella H. Grove, who played Mendelssohn's Prelude and Fugue in E Minor, followed by Blanche M. Dinkelberg, who was heard in the sonata, op. 27, No. 2, of Beethoven.

An interesting feature of the program was the performance of the "Unfinished" Symphony of Schubert played on two pianos by Helen M. Wohlsen and Miss Grove. The two players, excellently trained by Dr. Wolf, presented the work with fine musical taste, bringing out the orchestral coloring as satisfactorily as it can be portrayed on a keyboard instrument. Miss Dinkelberg also played a Wieniawski Valse de Concert and united with Miss Wohlsen in Mendelssohn's G Minor Concerto, as a closing number. Miss Wohlsen played Moszkowski's "Valse d'Amour," op. 57, No. 3, and Sjögren's "Eroticon"; Frances F. Harkness gave an interesting reading of MacDowell's "Witches' Dance."

Norfolk Organist "Finals" Soloist at University of Virginia

CHARLOTTESVILLE, VA., June 15.—William H. Jones, of Norfolk, Va., was the "Finals" organist at the University of Virginia, his second engagement in that capacity. Mr. Jones played for four of the events of Finals week. On June 9 he gave a recital before an audience of 1,000 interested listeners on the big organ in Cabell Hall, this being his third recital here. The program included the Sonata, No. 3, C Minor, Guilmant; Romanza, Grieg; Rhapsodie, No. 3, Saint-Saëns; "Marche Pontificale," Lemmens; Symphony, No. 5, Widor; Andante, op. 11, Tschaiikowsky; "Marche Heroique," Dubois.

Russell Chorus to Sing Oratorios in Newark Church

Alexander Russell, the composer and organist of the First Presbyterian Church, Newark, N. J., has organized a chorus of forty voices, which will give performances of oratorio at the church on the first Sunday of each month. An additional performance on a large scale will probably be given during the Winter. The First Church is one of the oldest in America, Aaron Burr's grandfather having been its first pastor.

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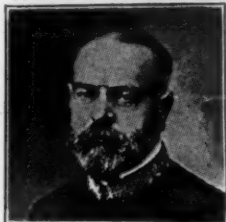
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## ECHOES OF MUSIC ABROAD

**Mary Garden to Be the Autumn's New "Tosca" at the Opéra Comique—Concerts of Berlin's Last Season Break All Past Numerical Records—"Dead Eyes" an Inspiration to Eugen d'Albert and "Hypatia" to Xaver Leroux—London's Dead-heads as Strike Possibilities—French Chauvinism Aroused by Visit of Italian Singers in Italian Operas**

BAYREUTH'S two "Ring" cycles this Summer fall on July 25-28 and August 14-17. Of the seven performances of "Parsifal" one will be given in July, on the 23d, the others on August 1, 4, 7, 8, 11 and 20; while "Die Meistersinger" will have two hearings in the first month of the festival, on the 22d and 30th, and three in August, on the 5th, 12th and 19th.

In addition to Dr. Karl Muck, to whom "Parsifal" is reserved as a sacred right, there will be both Dr. Hans Richter and Michael Balling to share the bâton duties with Siegfried Wagner. The list of singers that have accepted Frau Cosima's invitation to sing in the festival performances includes the names of Paul Knüpfer, Berlin's admirable basso; Heinrich Hensel, the tenor, and Ernest van Dyck, Walter Soomer, Alfred von Bary, Hans Breuer, Fritz von Szekelyhidy, Walter Kirchhoff, Etelka Gerster's son-in-law, and, on the distaff side, Hamburg's freshly hyphenated contralto, Ottilie Metzger-Lattermann, Anna Bahr-Mildenburg, Gisela Standigl, Hertha Dehmlow, Lilly Hafgren-Waag, the Dutch soprano at the Berlin Royal Opera, and that Swedish standby of many Bayreuth festivals, Ellen Gulbranson, besides, of course, Ernestine Schumann-Heink.

The "sold-out" warning of many months ago shows conclusively that the jump from \$5 to \$6.25 as the uniform rate of admission has made no perceptible difference in the demand for seats for festival performances at the official Wagner headquarters.

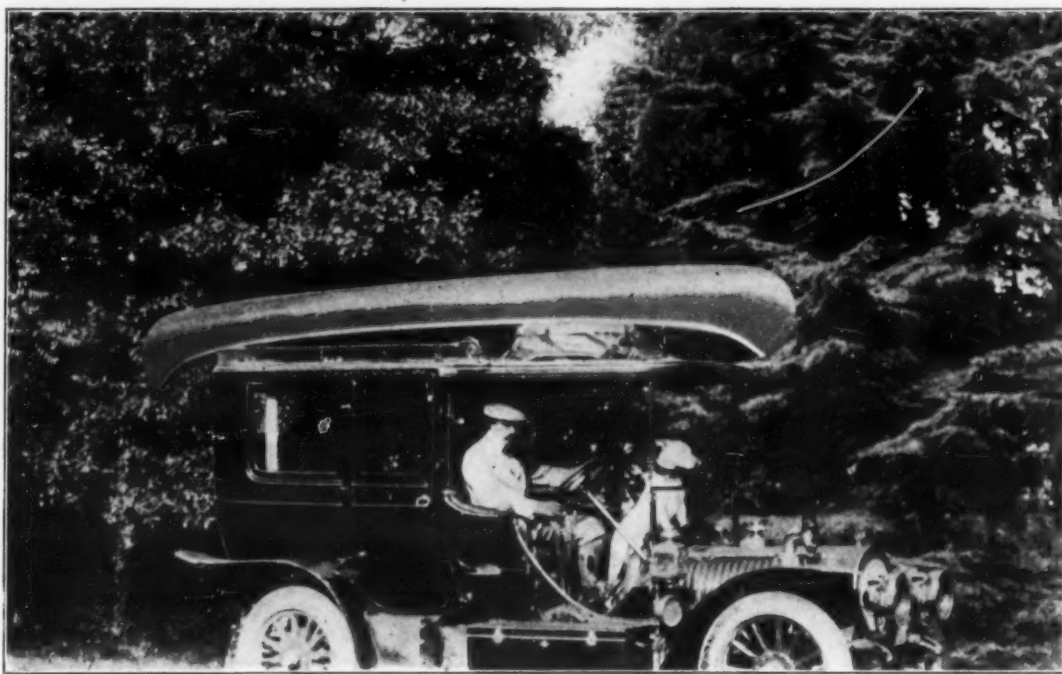
**SPECIAL** extra! All about Mary Garden's latest "lyric designs"! In the early Spring musical Paris was set a-quiver by the announcement that the Scottish-American singing actress of the uniquely personal claims to the veneration of posterity would return as a "guest," for a few appearances, to the old stand where she first attracted the attention of a West Thirty-fourth street passer-by who was to be the instrument of Destiny in opening to her the golden gates of opera's Paradise. This engagement, however, has been postponed until September and October, which is precisely what happened with her appearances at the Opéra announced for last Spring.

But "the" news about Mary concerns her Italian aspirations—Italian in the Puccini idiom. For when she makes her deferred *reentrée* at the Opéra Comique in the Autumn she is to essay the rôle of *Flora Tosca* for the first time in a career that has been identified almost exclusively with French opera. Dubbed, as she has been, the Bernhardt of the opera stage, she will then have an opportunity in this lyricized Sardou drama to challenge formally the divine Sarah in her stronghold. "Tosca" being under Director Dippel's Puccini boycott in Chicago and Philadelphia, the inference is that Boston will be the favored city next Winter privileged to witness a repetition of the experiment in this country.

Bearding the Bernhardt in her den will be almost more pointed in her treatment of the *Camille* Verdi translated into *Violetta*, for the dauntless Mary is also going back to first principles during her Paris engagement and why should she care to meddle with this hackneyed vehicle of Tetrassini *prime donne* unless for the purpose of injecting new blood into its anemic veins? Not that it will be a new rôle for her. She has sung it before, albeit in her days of more or less obscurity. For some reason, it is not difficult to believe that she would have remained rather more than less obscure had she pursued the repertoire of its

genre. All the same, it would be interesting to see what she will do with this rôle now since the outflowing of her histrionic gift. Undoubtedly her *Violetta* will be, to say the least, "different."

The third rôle she is to sing at the Opéra Comique is the Massenet *Manon*. Thus her repertoire for returning to Director Carré's fold not only lacks the *Mélanides* and *Louises* of her greatest Opéra Comique successes of other days, but it is also without anything in common with her imper-



Ernest Schelling on an Outing

Ernest Schelling, the American pianist, who, incidentally, claims Belvidere, N. J., as his birthplace, has been adding to his laurels in London of late. With the distinguished Amsterdam conductor, Willem Mengelberg, he gave a concert there the other day with the London Symphony Orchestra, at which he played Beethoven's "Emperor" Concerto and Liszt's "Spanish Rhapsody." Miss Baker-Fletcher, an American pupil of George Fergusson, of Berlin, contributed a Mozart aria and a group of Strauss songs to the program.

sonations of recent years at the Opéra, where her guest appearances have been limited for the most part to *Salomé*, *Thaïs*, *Juliette* and *Marguerite*.

**THE** rabidly chauvinistic element in Paris has not been able to condone the Monte Carlo Company's usurpation of the stage of the National Opéra for performances of Italian opera, ancient and modern, a few weeks since. Even a Caruso and a Titta Ruffo could not mollify it, nor had it sufficient curiosity regarding "The Girl of the Golden West" to consider its *première* sufficient justification for the visit.

"Notwithstanding the bluff of the Italian performances," is *Le Ménestrel's* caustic comment, "the receipts for the month of May, concerning which there was perfectly justifiable anxiety, were not appreciably less than those of the same month last year—an average of \$3,264 instead of \$3,279. It is only right to say that if the average was kept at an adequate figure it was due to the profitable performances of Massenet's 'Roma' and Mme. Kousnietzoff's appearances."

After all, the visiting company gave not more than eight or nine performances. The Opéra's regular repetitions of "Roma," "Salomé" and other works non-Italian were not otherwise interrupted during the month.

A possible novelty for next year at the Opéra is a work now engaging the creative energy of Xaver Leroux, of "Le Chemineau" fame. "Hypatia" is the name, the libretto, drawn by Gabriel Trarieux from a book of his own, treating, of course, of the conflict between Christianity and paganism, as pictured vividly for English readers by Charles Kingsley.

The bill of excerpts arranged for the de-

lection of Queen Wilhelmina of Holland and her consort, and which won for the co-directors of the Opéra the insignia of the Order of Orange and Nassau, consisted of acts from "La Damnation de Faust," "Roma" and the ballet "Roussalka." In "Roma" Marcel Journet, of other Metropolitan days, was one of the principals.

**SINCE** definitely sacrificing his Parnassian eminence as an interpreter of the pianist's gods for the chimerical glory of a maker of light-weight and, for the most part, short-lived operas, Eugen d'Albert has been so showered with inspiration that one new work at a time, so it appears, cannot hold all the ideas that rain down upon him. Not long ago it was supposed that he was completely absorbed in "The Daughter of the Sea," but, although it is not nearly completed as yet, it is now announced that he has begun another new music drama to bear the gruesome title of "Die toten Augen" ("The Dead Eyes"). The text is the work of Hanns Heinz Evers and Marc Henry. By the way, can it be that "The Conceded Wife" has not even been able to survive her first season?

If not already dead she, apparently, is stricken dumb.

**BY** 118 concerts the late music season, of 1911-12, in Berlin, exceeded the record of the immediately preceding season. In all, 1,214 concerts were given in Germany's musical Hub during this last season. The most crowded months were November, with 210 concerts, October with 187, February with 184, March with 182 and December with 164.

Song recitals were more numerous than those of any other type, and of the 337 performers 257 were of the female sex. Piano-forte concerts to the number of 269 were given by 175 men and 94 women. Of the violinists, who provided 90 evenings' entertainments, 64 were men and 26, women; while of the 12 'cello concerts 9 were furnished by men who were also responsible for all the 31 organ recitals. In other classes of concerts the numbers given were as follows: Orchestral, 145; choral, 94; chamber, 151.

The season's record of concerts in other large German towns was: Munich, 347; Dresden, 275; Hamburg, 271; Leipzig, 269; Frankfurt-on-Main, 207; Breslau, 185; Stuttgart, 129; Carlsruhe, 87. In Vienna 431 concerts were given; in Prague, 83.

**TRULY** London's in a bad way. Now even her vast army of deadheads, on whom both concert-givers and managers have so confidently relied to offset the ominous apathy of the supposedly paying public, have been infected, it would seem, by the strike germ and instead of presenting an alert response to arms, or, more accurately, to hands, have to be practically lassoed and dragged into a concert hall by main strength. That this is the case more markedly during the Spring and Summer

months of the so-called "grand" season lends color to the supposition that the temperature has something to do with it. However it be, it becomes more and more difficult every year to get Londoners to go to concerts in Summer months, though *Truth* will not undertake to say whether this is a sign of growing or diminishing intelligence on the part of the musical public.

Many years ago *Truth's* critic suggested that a Deadheads' Supply Association be formed through whose services the anxieties of managers might be mitigated, but the hint was never acted upon and now concert agents, he contends, find themselves at their wits' end to make presentable houses for even the most celebrated artists.

Some, it is conceded, are much more skilful in this matter than others, and astonish at times by the success with which they succeed in whipping up support for even the most insignificant entertainments. "The result on occasion is, indeed, quite comic. You are invited to attend the performance of some quite obscure artist, and on arrival at the hall you find an audience assembled that a Paderewski or a Caruso might envy.

"And let there be no doubt about it. It implies no little skill and ingenuity and energy to achieve this result. How it is done I confess I have no idea. Indeed, I believe that a good free list, containing the names of individuals every one of whom can be guaranteed to turn up when required, to present a clean and respectable appearance, and to sit out without flinching a classical performance is a very valuable asset indeed to the concert agent of to-day and one only built up as the result of much hard work and clever organization."

It is tolerably evident to *Truth's* cheerful optimist, nevertheless, that the dead-head industry cannot subsist much longer in its present eleemosynary basis. The laborer is worthy of his hire, and the dead-head is beginning to realize that, like every other member of the industrial community, he (or she) is entitled to a living wage. This is the development we are to expect:

For a beginning, bus fares will probably be demanded. Then the pressure of competition may be expected to force the tariff up and up, a proper trade association will be formed prepared to enforce its claims by the threat of strikes, picketing, peaceful persuasion, and all the other approved methods of up-to-date industrial warfare, and the members of a hard-working calling, who discharge delicate and responsible duties with great patience and tact, will have attained at last their rights. "We have not quite reached this point at present, of course; but matters are clearly tending in this direction."

**STUTTGART'S** two new court theaters, designed by Prof. Littmann, are to be opened on the 14th of September with festival performances before invited guests. In the smaller theater one act of Mozart's "Marriage of Figaro" will be given, following an act of Freytag's comedy, "Die Journalisten" as a *matinée*. For the musical part of the program that will inaugurate the larger house in the evening the third act of "Die Meistersinger" has been chosen. Two days later "Figaro" will be sung on the smaller stage as the first regular performance of the season.

It is in the smaller theater that Richard Strauss's "Ariadne auf Naxos" is to have its *première*. The other Strauss works to be given during Strauss Week, from October 29 to November 3—"Salomé," "Elektra," "Der Rosenkavalier"—will be done in the large theater.

Apropos of Strauss and Strauss festivals it is statistically stated that during the past opera year "The Rose Cavalier" reached a total of 228 performances, whereas "Elektra" dropped to 44 and "Salomé's" showing was little better. "Salomé" was the sensation numerically as well as otherwise of her first season "out"—"Elektra" never quite reached her sister opera's record. Both have made a quick descent from their high estate in the répertoires of Continental opera houses.

**NEXT** season the Boston Opera will have a young German tenor who has elected to spend part of his apprentice time in the atmosphere of Italian traditions. His name is Max Lipmann. After studying in Berlin he went to Milan, where he recently completed a season at La Scala.

[Continued on next page]

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### ECHOES OF MUSIC ABROAD

[Continued from page 11]

Director Russell has engaged him for the entire season of 1912-13.

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WITH the recent close of the season the Dresden Court Opera, which has been steadily falling off since forfeiting its former supremacy in Germany's opera world to Munich, lost its leading tenor, Dr. Alfred von Bary, who has been engaged for the Munich Court Opera, and four other of its singers. The veteran conductor, Ernst von Schuch, remains the real strength of the institution; practically all of the singers who contributed to its former artistic effulgence either have sung themselves into honorable retirement or have shifted their allegiance to lyric stages elsewhere.

This Summer again the building is in the hands of remodelers and the next opera season, to begin on August 11, will be conducted in the Court Theater until the opera house proper is ready for use, at the end of September.

FROM the de Reszke studios in Paris agreeable reports have found their way across the Channel concerning a Canadian contralto who, like so many other singers from one or another outlying section of the British empire, has made London her home-city by adoption. Edith Miller hails from Canada's Chicago, Winnipeg, or thereabouts, but her reputation has been made entirely in London, and there for the most part in drawing-room concerts. For some months now, however, she has been studying with Jean and Edouard of the illustrious Franco-Polish name, and both brothers, it seems, have pointed out to her the grand opera stage as her proper element.

\*\*\*

DURING the closing week of June a tennis tournament for musicians, organized by *Le Monde Musical*, was held on the lawn of the Stade Français in the park at Saint-Cloud. Ysaye was one of the competitors for championship honors; others were Pablo Casals, the Spanish 'cellist'; Alfred Cortot, the pianist, and Jacque Thibaud, the violinist. J. L. H.

### MECHANICAL VIOLIN-PLAYER AT LAST INVENTED

A VIOLIN player which represents the combined ingenuity of five inventors is described in the *Scientific American* as reproducing with remarkable fidelity the performance of a great violin virtuoso.

The problem of producing a violin player was much more complicated than that of a piano-player. First there was the difficulty that the finger must form its own notes and not simply play upon a visible key. Then the tone must be produced by drawing the bow across the strings in a particular manner to produce a particular effect. The inventors abandoned the idea of playing a single violin with four strings, but instead used three violins, each provided with only one string and these three instruments perform all the musical functions of the usual four strings of a single violin.

The three violins are played upon by a circular bow composed of 3000 horsehairs. The bow completely surrounds the violins

and is kept in continuous movement. In order to produce a tone the particular violin required is bodily pressed against the bow with more or less force, thus reversing the hand method of playing. The speed of the bow's movement is modified to produce the particular kind of tone and quality desired.

The actual notes are formed by fingers on the neck of each violin, which fingers are operated by pneumatic mechanism controlled by the usual paper roll, similar to the roll used in piano players. By moving the violins toward and from the bow and by varying the speed of the bow's movement, the tone produced can be varied from the finest pianissimo to a powerful forte. The vibrato or tremolo, which gives to violin playing its human quality, is obtained, not as the living artist obtains it, by means of the finger on the neck of the violin, but by vibrating the string at the base of the violin. The musical result is the same.

### COMPOSER IN DIFFICULTY

Leslie Stuart, Who Wrote "Florodora,"  
Appears in Bankrupt Court

According to a London cable dispatch to the New York *Sun* Leslie Stuart, the composer of "Florodora," appeared in the bankruptcy court last Friday and stated that he had only 5 per cent. of his income for himself and that his present position was due to the animosity of a member of the profession who had sworn to ruin him.

The chairman reported that the debtor had stated that he had royalty interests in numerous copyrights for musical works as well as the dramatic rights to eight operas. These varied from 3 to 5 per cent. of the gross receipts and were free to 1909. Then he was charged 60 per cent. of his income by a money lender and subsequent further charges left him only 5 per cent. of the income he had had, which amounted to \$25,000 a year. His liabilities are estimated at \$25,000. It is stated that he lost that amount in consequence of Seymour Hicks's failure to carry out his contract. The meeting of the creditors was adjourned for a month.

### Whitehill Studies New Roles in Italy

Clarence Whitehill, the noted baritone, left for Europe last week and is now in Italy, where he is preparing some of the rôles that he will sing in Italian with the Chicago Opera Company next season. Upon his return to America Mr. Whitehill will go West for several Chautauqua engagements, after which he will make a number of records for the Victor Talking Machine Company, with which he has entered into a contract for a number of years. In September Mr. Whitehill will return to England, where he is to be heard in several of the leading music festivals, returning again to the United States late in October to open his concert season with the Apollo Club of Chicago, with whom he is to sing the rôle of *Elijah*.

### IN PROVIDENCE STUDIOS

Week Devoted to Recitals by Pupils of  
Six Teachers

PROVIDENCE, June 27.—The past week has been devoted to several recitals by the pupils of the various Providence teachers. The vocal pupils of Harriot Eudora Barrows appeared in a delightful recital on Wednesday evening. Edith Marion Glines, Frances Alexander and Madame Claudia Rhea Fournier were exceptionally happy in their numbers, which were delivered with excellent enunciation and beauty of tone.

On Tuesday evening the pupils of Ethel G. Tattersall, assisted by Charles E. G. Dickerson, violin, presented a song program of solo and ensemble numbers. Mr. Dickerson played most brilliantly the "Meditation" from "Thaïs," while the pupils sang their part songs and solo numbers in a finished manner. The forty-eighth violin and piano recital by pupils of Henry J. Faucher and Marie Bouchard Faucher took place on Friday evening in their studio. Another creditable piano recital by pupils of Florence E. Ames, assisted by Helen Ames, soprano, was given on Friday evening.

A violin recital by pupils of G. Raymond Ladd, assisted by Mrs. Angela M. Hutchinson, soprano, and Mrs. G. Raymond Ladd, accompanist, was given on Monday evening. G. F. H.

Fall Tour for Witherspoon Before His  
Opera Season

Herbert Witherspoon will make a limited Fall tour under the management of the Wolfsohn Musical Bureau, previous to the beginning of his duties at the Metropolitan Opera House on November 1. The tour will take up the entire month of October and will consist almost exclusively of recitals. Mr. Witherspoon's trip will extend as far West as Des Moines, Ia., where he is to appear on October 15.

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## ANOTHER BRAHMS FESTIVAL INTERESTS GERMANY

**Programs Given at Wiesbaden Series of Concerts Attract Many Music-Lovers—Artists of the Front Rank Participate—Light Opera of French Origin Finds Favor in Berlin**

European Bureau of Musical America,  
Goltzstrasse 24, Berlin W.,  
June 15, 1912.

THERE were those who maintained that the enterprising concert manager, Emil Gutmann, was making a rather risky experiment in arranging a second German Brahms Festival in Wiesbaden (June 2-5). The results show, however, that this festival was warranted in every respect. The program for the four days of the festival was as follows:

Sunday evening, June 2: "Song of Destiny," for chorus and orchestra; Concerto in D minor, op. 15, for pianoforte, Arthur Schnabel, soloist; "A German Requiem," for chorus, orchestra, organ and solos, with Mintje Lauprecht van Lammen, soprano, and Johannes Messchaert, basso, as soloists.

Monday matinee, June 3: Sonata for pianoforte and 'cello in E minor, op. 38, Arthur Schnabel and Hugo Becker; songs for women's chorus, with accompaniment of two horns and a harp, op. 17—"Es tönt ein voller Harfenklang," "Lied," "Der Gärtner," "Gesang aus Fingal"—Dessoff Women's Chorus, conducted by Gretchen Dessoff; songs—"Kranze," "Vergebliches Ständchen," "Muss es eine Trennung geben," "Gang zum Lieben," "Ständchen"—Johannes Messchaert, with Arthur Schnabel as accompanist; Romances for women's chorus, a capella, from op. 44—"Minnelied," "Die Nanne," "Am Wildbach," "Und gehst du über den Kirchhof," "Die Brant," "Marznacht"—Dessoff Women's Chorus; Trio, in C minor, op. 101, for piano, violin and 'cello, Arthur Schnabel, Fritz Kreisler and Hugo Becker.

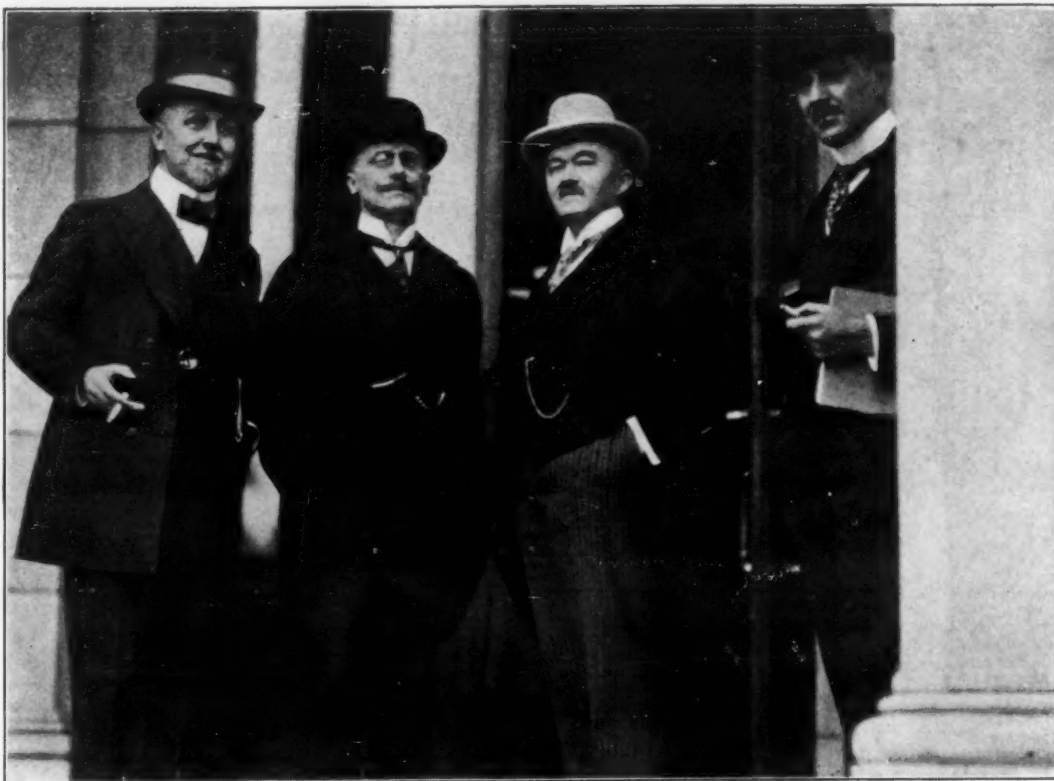
Monday afternoon: Lecture on "Johannes Brahms," by Dr. Leopold Schmidt.  
Monday evening: "Nänie," for chorus and orchestra; Concerto in C major, op. 102, for violin and 'cello, Fritz Kreisler and Hugo Becker; Eight-part Chorus, a capella, op. 109; vocal quartet—"Sehnsucht," "Nächtens," "Abendlied," "Der Abend," "Wechselle's zum Tanz"—Jeanette Grumbacher de Jong, Flora Kolbeck, Paul Reimers, Johannes Messchaert, with Arthur Schnabel as accompanist; Symphony in C Minor, op. 68.

Tuesday evening, June 4: "Tragic Overture," op. 81; Four Sacred Songs, op. 121, for bass voice with piano accompaniment, Prof. Messchaert and Herr Schnabel; Variations on a Theme by Haydn, for orchestra, op. 56a; Symphony in D major, op. 73.

Wednesday evening, June 5: Symphony in F major, op. 90; "Neue Liebeslieder," waltzes for vocal quartet with piano accompaniment for four hands; Symphony in E minor, op. 98.

The seats for this musical event were all taken in advance. And what is still more noteworthy the majority of the auditors had come from out of town. The success of the undertaking had, of course, been insured by the artists who had been engaged to participate. With such names as Fritz Steinbach as conductor, Fritz Kreisler (violin), Arthur Schnabel (piano), the singers Prof. Joh. Messchaert, Frau Grumbacher de Jung and others, there could be no doubt of the artistic standing of the Festival.

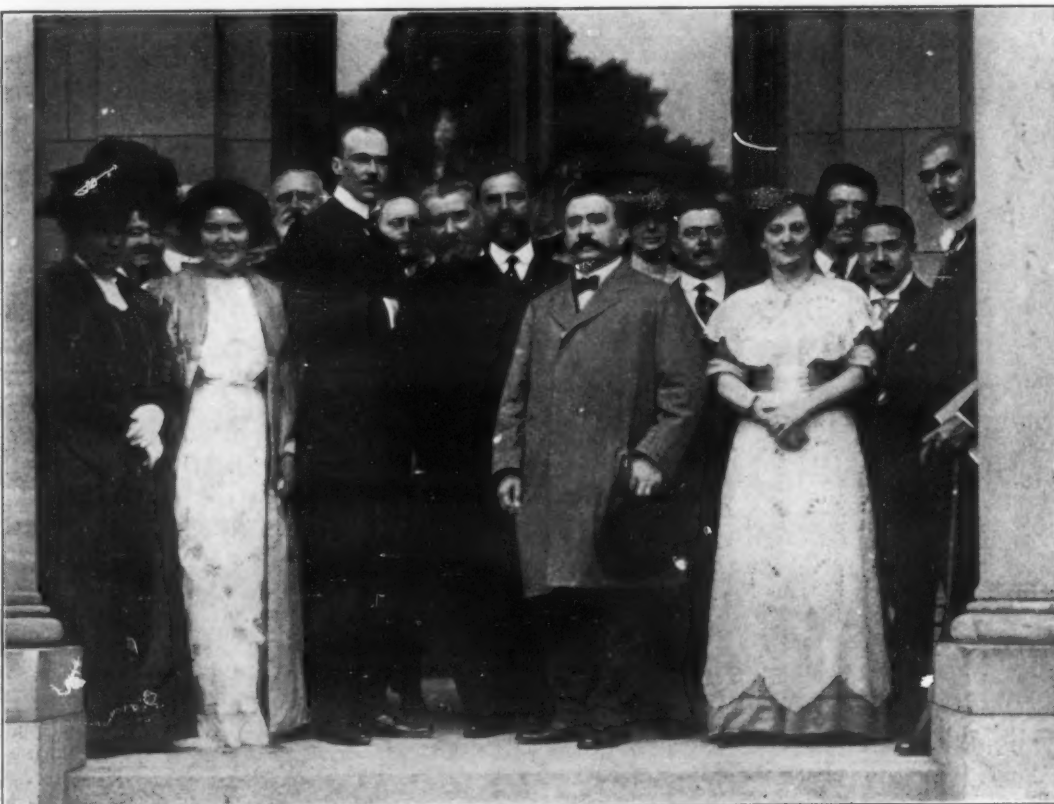
The program of the first day was befittingly introduced with "Schicksalslied," op. 54. Arthur Schnabel played the D Minor Piano Concerto with authoritative, masterly style. An impressive performance was that of the "Deutsches Requiem." Prof. Messchaert sang his baritone solo most expressively and the Dutch soprano,



Dr. Schnitzler, Herr Lucas, Herr Chrzescinski, Director of the Brahms Gesellschaft, and Emil Gutmann, the Noted Impresario of Berlin

Mme. Lauprecht van Lammen, produced a profound impression with her rendition of "Ihr habt nun Traurigkeit." The choral work "Naenie" was sung in

Steinbach with remarkable command and musicianship. Brahms's op. 2, "Songs for female chorus with accompaniment of two horns and harp," also "Six Romances" for



Reading from Left to Right: Frau von Bülow, Fräulein Kalleck, Director Wyneken, Prince Friederich Wilhelm of Prussia, Herr Kalleck, Professor Becker, General Musical Director Fritz Steinbach, Paul Reimers, Frau Grumbacher, Fritz Kreisler and Arthur Schnabel

both concerts. The chorus sang with commendable precision and splendid rhythm. The "Fest und Gedenksprüche" for eight voices with orchestra was conducted by

female chorus with orchestra were well interpreted by the Dessoff Female Chorus. "Vier ernste Gesänge," op. 121, were rendered by Prof. Messchaert with his

usual finish and consummate style. The Five Vocal Quartets with piano accompaniment and Nine Lovesong Waltzes, op. 65, received a large share of applause. Arthur Schnabel and Hugo Becker played the E Minor Sonata for 'cello and piano with impressive results and in the C Minor Trio, op. 101 (Fritz Kreisler, violin), the artists were hailed with loud acclamation by the audience. The double concerto for violin and 'cello gave both artists ample opportunity to display their musicianship and they were accorded an ovation.

Fritz Steinbach has become an authority as a Brahms interpreter. The four symphonies, the Tragic Overture and the Haydn Variations received masterly treatment at his hands.

To sum up, it may be recorded again that the second Brahms Festival supplied a long felt want, for otherwise the artistic success, the attendance and, above all, the many enthusiastic comments heard everywhere in Germany would not have been so pronounced.

#### Berlin Cordial to French Light Opera

Comic operas, or, more properly speaking, "operettas" of value are by no means plentiful in Germany. In fact, there are those pessimists who prophesy a gradual retrogression of the light opera or musical comedy. So the advent of a new operetta of merit and "drawing" qualities—even though the work comes from France—is to be greeted with unalloyed satisfaction by the German metropolis.

On Sunday evening "Monsieur de la Palisse" (also entitled "The Congress of Sevilla") was performed for the third time under the personal conduction of the composer, Claude Terrasse, who had come from Paris for the occasion. The librettists of the work are R. de Flers and G. A. de Caillavet, unquestionably very able men, but just as unquestionably typically French in their ideas. The *première*, we hear, was attended by that most enterprising of managers, Henry W. Savage, who was so much delighted with this admirable novelty that he was ready to secure the rights for its production in America, but at the last moment preferred to give the matter more careful consideration, in view of the rather piquant tendency of the libretto, which might call forth censure from American audiences.

To speak in detail of the plot of the libretto is unnecessary at this time. There is plenty of humor in the development of the story. That the music, by Claude Terrasse, is effective and in its clearness and simplicity displays not only sparks of true genius but also unusual ability is scarcely to be wondered at, considering that the composer is a pupil of the famous Niedermeyer school, from which such men as Fauré, Messager, Pugno, Georges and others have gone forth. O. P. JACOB.

#### Boston Organist Weds Baroness

BOSTON, MASS., July 1.—Baroness von Schimmelfenig, of Silesia, Germany, and Benedict Fitzgerald, organist and composer, were married Thursday night in St. Catharine's Church, Somerville. Mr. Fitzgerald, who has travelled much abroad, visited Germany and was entertained by the Countess' father, who was Mayor of New Market, Silesia. She came to this country a year ago and went to the Convent of the Holy Child, at Sharon Hill, Philadelphia, to perfect herself in English.

Minnie Tracey, the American soprano, was assisting artist at a recent piano recital given by Victor Gille in Paris.

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## NEW ENGLAND'S BIG SCHOOL ENDS YEAR

Commencement Exercises of Conservatory in Boston Marked by Splendid Program

BOSTON, July 1.—A week of festivities, unusual in some respects, came to a fitting close Tuesday afternoon, with the commencement exercises at the New England Conservatory of Music. The program and those who took part follow:

Prelude in B Minor for Organ, J. S. Bach, Violet Hernandez, Waltham, Mass.; Aria from "Stabat Mater," Rossini, Ethel Louise Jones, Worcester, Mass.; Pianoforte Concerto in G Major, First Movement, Rubinstein, Herbert Creager Seiler, Shamokin, Penn.; Aria from "La Bohème," Puccini, Pauline Isabel Curley, Newport, R. I.; Symphony No. 6 in G Minor for Organ, First Movement, Widor, Malcolm Willis Sears, Mattapan, Mass.; Pianoforte Concerto in A Minor, First Movement, Paderewski, Blanche Frances Brocklebank, Los Angeles, Cal.; Aria from "Joan of Arc," Tchaikowsky, Martha Louise Hadley, London, England; Pianoforte Concerto in A Minor, First Movement, Evelyn Frances Tozier, Concord, N. H.; Second and Third Movements, Grieg, Charles Lorenzo Shepherd, Salt Lake City, Utah; Finale of Symphony No. 5 in C Minor, Beethoven.

There was a large and brilliant audience which filled every available space in the auditorium, and there was marked enthusiasm in the applause during the program and afterward upon the presentation of diplomas and special certificates. The program was of unusual excellence, surpassing any commencement programs within recent years. There was a professional atmosphere about the performance which carried a conviction rarely attained in affairs of this nature. It would be difficult to single out any one or more of these young artists for special mention, although of the pianists Miss Brocklebank and Miss Tozier offered striking evidence of their right to a position among the honor pupils. Pauline Isabel Curley sang the Puccini aria with a grace and beauty enhanced by her personal charms.

Violet Hernandez, who is an honor pupil in the organ course and who played the first number on the program, is a relative of the celebrated Lillian Nordica. The cosmopolitan make-up of the list of pupils selected for the program was emphasized by Martha Louise Hadley of London, England.

Among the graduates in the teachers' course, of the pianoforte department, was Sister Mary Cecilia from one of the Catholic institutions of the city. Frank Stewart Adams was given highest honors in the organ course, and the graduates included students in violin, violoncello, and among the post-graduate students there were candidates for the diploma in the teachers' course in pianoforte and soloists' course in pianoforte and voices. There were many candidates for special certificates and special honors in ensemble playing were given to a list of pianoforte, violin and violoncello pupils. Mention was made on the program that the Mason & Hamlin prize, which consists of a grand piano, was won in competition on May 6 by Charles Lorenzo Shepherd.

For the first time in the history of this great institution the 3,000 mark has been passed during the season just closed, in total registration, this being the highest figure ever attained. From a purely financial standpoint the success of the school far surpasses any previous record, and artistically the standards have been advanced. Hundreds of registrations and reservations for next season have already been received. The coming school year will open September 16.

D. L. L.

### WORD FROM L. E. BEHYMER

#### Impresario Writes of Ship's Concert and Summer Plans

MUSICAL AMERICA last week received a letter from L. E. Behymer, the Pacific Coast impresario, now on a vacation tour in Europe, in which he told of the ship's concert on the *Amerika* in which Mme. Schumann-Heink and other artists presented an interesting program, with Mr. Behymer in his familiar capacity as manager. Aside from Mme. Schumann-Heink's beautiful singing, much interest was felt in the appearance of two musicians from the Coast. Mrs. Stanley White Morshead, a highly talented San Francisco soprano, and Reginald Deming, an organist and pianist of ability. Artistic numbers were contributed by Bernard Sinsheimer and Gracia Ricardo, while the other musicians were Enrico M. Scognamiglio, Martin Birnbaum and Albert Greenfeld.

Elsie Behymer, the musical manager's daughter, is to go to Bayreuth to be Mme. Schumann-Heink's guest on a motoring trip through Germany. Miss Behymer and

her teacher, Mrs. Gertrude Beswick, will be guests of the noted contralto at the Bayreuth opera season, and Mrs. Morshead will also be one of the party. Visits to Kubelik and Paderewski are included in Mr. Behymer's vacation in Europe.



The Prima Donna.—Why don't you give the part to my daughter? She sings beautifully. She has inherited my voice.  
Manager.—That so? I've often wondered what became of it.—*The Tatler*.

There is a young optician in Denver who sings very well. The other night he was making a call on a couple of sisters up on Corona street, when he was asked to sing.

"What shall it be?" he asked as he went to the piano.

"Your favorite song," said one of the girls.

"All right," he replied. And then the optician sat down and sang "The Night Has a Thousand Eyes."—*Denver Post*.

"How did you enjoy the recital?" asked Mrs. Fleete of Mrs. Neuroxe.

"Fine," said Mrs. Neuroxe; "the valise rheumatic was superb, as were the sympathy solo and the study in a flat. And I could have listened to the chopping ballad forever."—*Brooklyn Life*.

She—"What was it the choir just sang?"  
He—"From the appearance of the congregation I think it must have been some kind of a lullaby."—*Laughter*.

"That singer certainly knows how to manage her range."

"She ought to. She used to be a cook."—*Baltimore American*.

Assistant.—As we've given up our music department, I may as well throw away this sign reading, "Take this home and try it on your piano."

Manager.—Throw it away? Certainly not! Stick it up on the furniture polish counter.—*Boston Transcript*.

Blobbs.—If you were going in for music, which instrument would you choose?

Slobbs.—Well, I've always thought I would like to be a soloist on a cash register.—*Philadelphia Record*.

Herman Perlet, the musical director and composer, was recruiting a philharmonic orchestra and had enlisted the services of an Italian acquaintance. Among the instrumentalists he procured was a very old man with an antiquated flute from which he was able to get a wheezy tone now and then.

"Take him away!" ordered Perlet after the first rehearsal. "He can't play the flute."

"What! Thata man can't play da flute!" gasped the sponsor.

"Not in this orchestra. Take him away!"

"Maledetta!" He rolled his eyes heavenward. "Thata man can't playa da flute!" And he beat his breast in indignation. "Why, thata man he fighta with Garibaldi!"—*Saturday Evening Post*.

## LONDON CRITICS HAIL PAULO GRUPPE

Young 'Cellist Scores in Recital at Bechstein Hall

### LONDON NOTICES:

From THE DAILY TELEGRAPH

June 12, 1912

Some two years ago Mr. Paulo Gruppe, an American-Dutch violoncellist, made a decidedly good impression in London. Yesterday, when he reappeared after a successful tour in the United States, he fully confirmed that impression, and even added to it. His style is very intimate, his tone, especially in movements or pieces in a slow tempo, is quite lovely, and his temperament is decidedly fiery. Nothing could have exceeded the beauty of his style and of his tone in the playing of the Andante tranquillo from Saint-Saëns's First Sonata, and he gave examples of most varieties of technical skill in his brilliant performance of Bach's unaccompanied Suite in C.

From THE TIMES

June 12, 1912

Saint-Saëns's First Sonata for Violoncello and Piano has not been too often played in recent years, and the performance of it which Herr Gruppe and Mr. Charlton Keith gave together at Bechstein Hall yesterday afternoon gave distinction to the programme. It is one of its composer's finest pieces of chamber music, strong and sincere in feeling throughout. The delicate color given to the slow movement by the characteristic *pizzicato* bars supplies contrast with the two *allegro* movements, and there is an unflagging impulse in the finale, with its brilliant writing for the piano and the vigorous themes written for the violoncello. All the qualities of the music were well interpreted, and the two players secured an admirable *ensemble*. Herr Gruppe's principal solo was Bach's Suite for Violoncello alone in C major, which Señor Casals has made nearly as popular as Joachim made the Chaconne for Violin. Herr Gruppe's playing had many good features, especially in the strong tone he produced and the certainty of his intonation. But in the chords he was not always able to avoid the over-weighted bass caused by the bow falling most heavily upon the lower strings, nor could he always escape the accidental appearance of overtones. He aimed at a very broad style, taking the earlier movements rather slowly, and considering the ease with which he produces a resonant quality from his instrument his playing would have gained in variety if he had laid less emphasis upon this quality.

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## MARIE CAVAN AND HER MASCOT, THE DUKE OF NO-CASTLE



Marie Cavan of the Chicago-Philadelphia Opera Company en Route to Europe

MARIE CAVAN, the American soprano of the Chicago-Philadelphia Opera Company, is spending her Summer in Berlin, after a short trip through France, during which she attended an exciting bull fight. The above snapshot, made shortly before she arrived abroad, shows her standing at the rail of the steamer with her mascot, the Duke of No-Castle, who was presented to her by a very young lady friend by the name of Ruth, who adopted him at Palm Beach, where she presented him to Miss Cavan with the words: "Take him with you always; I know you will be kind to him as he was so unfortunate as to be born so ugly!"

## SINGS PORTLAND FAREWELL

Recital by Mrs. Belcher Precedes Her Departure for Europe

PORTLAND, ORE., June 24.—One of the most important musical events of the past week was the farewell recital of Mrs. Kathleen Lawler Belcher, who soon returns to Europe for operatic work. The singer fully justified the good impression made on her first appearance a few weeks ago.

William Wallace Graham has just returned from a two years' stay in Berlin and will resume his teaching in this city after the Summer vacation. Prior to his departure for Europe Mr. Graham was recognized as one of our best violinists.

At the graduating exercises of the Washington High School the Girls' Chorus under the direction of Mrs. Rose Coursen Reed did some excellent singing. Especially beautiful was Chaminade's "St. John's Eve" and Rogers' "Ave Maria." Mrs. Robert Schmeer pleased greatly with two contralto solos.

Much praise was given to the violin pupils of Frank G. Eichenlaub and the piano pupils of Mrs. Beatrice Hidden Eichenlaub, who appeared in a joint recital on June 21. Many of the pupils showed marked talent and all demonstrated the excellent training of their teachers.

Mesdames Fred L. Olsen, Delphine Marx, Josephine Langguth-Link, J. C. Simmons, Gordon Raymond and the Misses Edith Carvel, Marie Roberts, Christine Denholme, Lilah Rogers and Agnes Senn have appeared on local programs during the past week.

H. C.

## Ithaca School Offers Scholarships

ITHACA, N. Y., July 1.—The Ithaca Conservatory of Music offers two scholarships to applicants from each Congressional District in New York State, valued at \$100 each and good for the term of twenty weeks beginning with the opening of the school year, September 10, 1912, in any of the following departments: Voice, violin, piano, organ and elocution. These scholarships are awarded upon competition which is open to anyone desiring a musical or literary education.

Anyone wishing to enter the competition or desiring information should write to Mr. George C. Williams, general manager of the Ithaca Conservatory of Music, Ithaca, N. Y., before September 1, 1912.

One of Massenet's earliest operas, "Don César, de Bazan," has been revived lately in Paris at the Trianon-Lyrique.

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## Constance Purdy Transfers Musical Activities from Paris to New York



Constance Purdy, the American Contralto, and Her Paris Studio, in Which Many Notable Gatherings Took Place

A CHANGE of setting has not lessened the success and prosperity of Constance Purdy, the charming young contralto, who has just closed her first American season. Recitals at the Plaza, the National Arts Club, Vassar and Columbia colleges and Lakewood, N. J., have established her permanently as a concert singer of ability and excellence—one who, as well, is rarely endowed by nature with a voice of great beauty. It was Miss Purdy who gave an additional finish to the lecture-recitals of those two gifted and popular young Englishwomen, Esther and Dorothy Swainson, this Spring, by her vocal illustrations, appearing with them not only in New York, but in Chicago, Indianapolis and Louisville.

A source of real delight to the audiences of this singer is her distinct enunciation of words in whatever language she may be singing. This is a feature of which she has made the keenest study, being, to begin with, an exceptional linguist. Curiously enough, although French is a language Miss Purdy has spoken from babyhood, she finds it the most troublesome of all in singing and English she says "comes a close second, I will admit." German, Italian and even Russian, which she speaks with fluency, according to Miss Purdy, lend themselves better to song. It will be remembered, no doubt, that Miss Purdy is the

American girl who gave up an engagement with the Russian Opera Company of St. Petersburg to return to her own country for concert work. After a number of years of ex-patriotism, as it were, studying in many European countries, the call of America was strong, and she put aside all tempting offers which should separate her longer from home.

In Paris Miss Purdy's delightful studio in the rue de Longchamps will be long in the memories of musicians of many nationalities as the rendezvous of gifted amateurs and professionals. Good tea, good music, good taste and simple good fun there were in abundance in that hospitable corner of the best of cities, and many a symposium, ranging from soap bubble parties and costume balls to the conventional Sunday afternoon musicale, interrupted the serious routine of fellow artists.

Miss Purdy has transferred her household goods to No. 400 Riverside Drive, New York, and here she expects to remain for the next few years. She is planning another public recital for the early Fall, which will be given probably in the Little Theater and already her list of engagements for private recitals is long. L. L.

Paolo Seveilhac, the former baritone who has now become a tenor, has gone to London to spend the season doing concert work with his wife, Pauline Donalda, the Canadian soprano.



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**Bill to Shorten Monopoly from Eight to Ten Years Makes Headway in Rome—a Libretto by Elder Dumas, Recently Discovered, Is Taken in Hand by Operatic Composer**

Bureau of Musical America,  
No. 6 Via Monte Savello,  
Piazza Montanara, Rome, July 18, 1912.

ONE of the best pianists recently heard in Rome is Signorina Maria Oddone-Manera, a pupil of Giovanni Sgambati. She played amid great appreciation at the Sala Bach the Fantasia Op. 28 of Mendelssohn, bringing out to the full all its rich melody. Her reading of Sgambati's "Campane a Festa," "Festival Bells," "Rappelle-toi," the "Impromptu Waltz" of Liszt and the "Sérénade Française" and "Jour de Noces" of Grieg was also admirable, and the young pianist is now regarded as having conquered the esteem of the Romans.

Deputy Rosadi, who last year presented to the Italian Parliament a project or bill for the regulation of the rights of composers of music, is making headway. The bill, which is signed by about 110 deputies, besides Rosadi, was accepted unanimously and the Government has consented to take it into consideration. As may be remembered this project was hotly opposed last year by the music publishers and by some of the leading composers. It proposes to limit the monopoly of musical works to ten years, after which the authors can make arrangements with the publishers regarding the future production of their compositions. Hitherto the publishers had musical scores in their hands for eighty years, to the detriment of art, as Deputy Rosadi eloquently pointed out in his speech, and to the advantage of the few over the many. He also reminded the House that before the publishers had set up a monopoly, that is to say, in the days of free competition, Italy had its golden age of music with such composers as Spontini, Paisiello, Rossini, Bellini, Donizetti and others of almost equal note.

The time for sending in new operas for selection by the committee appointed by the Rome Municipal Council expired on June 13. Over eighty-nine composers have joined in the competition. The committee have entered on their work of selection, and by the middle of July they will probably have made up their minds as to the opera to be chosen for the Costanzi Winter season.

Some diversion was caused at the Adriano on June 15 by the persistent timidity of an operatic debutante, Signorina Anita Giacomucci, who had the part of Micaela in "Carmen." She has a fine voice and used it with some purpose in the romanza of the third act, for which she was encored. The applause seemed to surprise and stagger her, and she could not be induced to appear before the curtain for her recall. The chief honors of the evening were for Tenor Ventura, who was a remarkable *Don José*.

A writer in *Musica* has been remarking on the absence of real patriotic or national airs. He begins with Italy and Turkey. The former has "Garibaldi's Hymn" and the "Royal March," which have no genuine melodic quality, particularly the former. The Young Turks tried to get a national hymn, but they failed. This writer also deprecates "Hail Columbia" and the "Star Spangled Banner," the "Wacht am Rhein" and "God Save the King." He believes in the "Marseillaise," but holds that its music part was borrowed from a "Credo," by an unknown composer, found in Strassburg Cathedral in 1745. He has also some respect for "Maryland, My Maryland." In general he says that so-called patriotic or national hymns have no inspiration, and no genuine music in them.

A New Opera for Boston

Alberto Gasco, music critic of *La Tribuna* of Rome, has seen the young composer Ildebrando Pizzetti at Florence and sends a long account of his interview with him. Signor Pizzetti confirmed the fact that he has written a good deal of the music for an opera on the old Greek story of "Phaedra." In Italian the title is "Fedra." The libretto is by Gabriele

d'Annunzio. It is to be produced by Lorenzo Sonzogno, who has acquired the rights, and the impresario for America is Mr. Russell, who is to present it in Boston, where it will be first heard. Ildebrando Pizzetti is also known as Ildebrando da Parma. He is teacher of harmony in the Musical Institute of Florence. He told Signor Gasco that the whole opera will be finished by next Fall.

There has been discovered at Naples an unpublished libretto by Alexandre Dumas the elder. It is said that he gave it to a Neapolitan composer for an opera, but the music for some reason or other was never written. The libretto became the property of the composer's heirs, from whom it has been obtained by Antonio Lozzi, who proposes to make an opera out of it which will be presented in Italy and France. Signor Lozzi is already known as the composer of "Bianca Cappello." Lozzi will do more than justice to the libretto of Dumas, which is entitled "The Elixir of Life," being a tragic fantasy in one act and three parts or scenes. The Italian translation by Ugo Fleres is called "Elisir di Vita," and the three parts are "The Vigil," "The Sleep" and "Blood," "La Veglia," "Il Sonno," "Il Sangue." The story, so far as can be gleaned, is about a girl who leads a sort of Jekyll and Hyde double existence. She is brought up in a bigoted religious atmosphere, but finds herself between God and love for a man. In the end love conquers and she falls a victim to its influence. The opera on this theme is nearly ready.

At Naples, also, has been discovered an exceptionally gifted pianist of ten years, Marina Foà, a pupil of Ernesto Merciani. She played with marvelous finish at the Calabrian Club a few days ago a Beethoven Concerto, two Sonatas by Scarlatti, the difficult "Arabesque" by Debussy and a Toccata by Leschetizky. All the noted musicians of Naples were present at the concert, which was organized by the local Musical Lyceum. Juvenile pianists are becoming as plentiful as olives in Italy, but this young Marina Foà is held to be the most marvelous of them all, eclipsing those discovered in Rome, Genoa and other large cities of the Peninsula.

Just before these notes have been sent to New York, all the principal "cronisti" or writers of articles for newspapers in Rome had a fraternal banquet at the Excelsior Hall, to which Pietro Mascagni, Paolo Tosti and many other artists were invited. After the banquet Maestro Mascagni ravished the company by playing some of those parts of "Parisina," his new opera, which he has completed. On the same occasion Paolo Tosti also played and accompanied some of the vocalists on the piano.

WALTER LONERGAN.

**Kotlarsky to Play at German Festival**

Sergei Kotlarsky, the young Russian violinist, who returned to New York from abroad several months ago to prepare his repertoire for his European concert tour with his teacher, Herwegh von Ende, has been engaged to appear at the German festival at Amsterdam, N. Y., July 24, in conjunction with Florence Hinkle. Kotlarsky will be heard in this country on several important occasions prior to his departure for London, Paris and Berlin, where he will appear with orchestra after the New Year.

**Florence Hinkle with the New York Philharmonic**

Florence Hinkle, the popular soprano, has been engaged to appear with the New York Philharmonic Society in New York on March 27 and 28, 1913, in a program of Beethoven music. Miss Hinkle's appearances for this Summer include an engagement from July 15 to 19 as the soprano soloist at the music festival given by the Summer School of the South at Knoxville, Tenn., and a concert in Amsterdam, N. Y., on July 24.

A Russian soprano named Neidanova, who is one of the highest salaried singers in her home country, won the favor of the Paris public during the Monte Carlo company's recent Italian "season" at the Paris Opera.



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(From *The San Francisco Tribune*)  
Regina Vicarino's voice is worthy of particular notice. She surprised her hearers by easily climbing to high C. There is color and strength to the little Italian songstress' notes which charm her audience and soften the coldness which grips the Anglo-Saxon heart. Something of the warmth of her own sunny land is implanted and imbedded in the liquid notes which ripple from her throat.

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## THE STATUS OF BORIS GODOUNOW

Boldest Production of the Russian School—Music of Epic Grandeur, Employing, at Times, Daring Forms of Subtle Expression

By ARTHUR DE GUICHARD

[Editor's Note.—In last week's issue of *MUSICAL AMERICA* Mr. de Guichard discussed the plot of "Boris Godounow," Moussorgsky's opera, which is announced as one of the novelties of the forthcoming season at the Metropolitan Opera House. In the present installment he comments on the music and general character of the work.]

"BORIS GODOUNOW" is, undoubtedly, the boldest production of the Russian school and the one that comes nearest to the ideal type of lyric drama, according to its reformers. The celebrated composer, César Cui, has given a very clear, philosophical definition of that ideal type that can be applied almost literally to Moussorgsky's score, "Operatic music should be inherently real, beautiful music; all that is most attractive in musical art should belong to it; the vocal music should be in perfect agreement with the meaning of the words; as texts vary, each having its particular meaning, the musical part must be intelligently adapted to them; the construction of the scenes should depend entirely upon the mutual situations of the characters as well as upon the general movement of the piece."

"The new Russian school is convinced that the musical development of an opera requires complete independence of forms and is only governed by the text or the scenic situation; the music should not go on its own way apart from the text. Further, it tries to render musically the character and type of the persons with all possible relief and to model, so to speak, each phrase of a rôle in an individual and not a general mold; to characterize with truth the historical epoch of the drama and to render the local color and the descriptive and picturesque parts of the action with as much poetic meaning as exactitude. Wagner concentrates all the musical interest in the orchestra, while the Russian musicians, on the contrary, reserve all the musical supremacy for the singers (with very rare exceptions)." Moussorgsky has written his opera in complete conformity with these ideas and its music is truly real, beautiful music.

### Not Like Wagner's Dramas

No resemblance whatever to Wagner's dramas will be found, either in arrangement or in symphonic development—the modern school tends more and more to reject dramatic music. Everything is rapid, abrupt, direct and simple. The musical inflection of the melody, the suggestion of atmosphere and movement contained in the accompaniment itself are almost the only elements used by the composer. There is practically no orchestral explanation or preparation; there is neither overture nor introduction—a few measures and then the drama begins, and the words are heard, almost without interruption of an orchestral nature, right to the end of a scene or an act. For the first scene of the first act a few measures suffice to give the musical atmosphere; there is no introduction to the second or third acts. The very short preludes to the second scene of the first act and the two scenes of the fourth are scarcely more than a few touches to suggest the tonality of the scenes that follow.

The whole of the second act passes without any interruption to the text; the same in the third. In the whole of the final scene the voices do not cease for an instant until a dozen orchestral measures usher in the victorious usurper; and the curtain falls on the lamentation of the solitary *youdiv*.

The very rare exceptions to this severe, preconceived plan of writing have very

deep reasons, which are self-evident, such as the few measures in the first act when *Pimene* keeps silent; in the fourth act, the four solemn measures that precede the monk's recitative; a few measures at the end of the same scene, interrupting the dying czar's last words. The essential property of every work of art is that the interest must be judiciously distributed. If the work is one of considerable proportions it should comprise not only contrasts but also points of repose; constant tension would tire the listener, would produce an impression of aridity and artificiality and would prejudice the aesthetic result. César Cui states plainly that "the Russian school declines to make any concession to the auditor or to spare him weariness caused by too sustained attention." "Boris Godounow" might have produced on the hearer an excess of tension because of its strict uniformity of treatment in accordance with the most modern methods, but such is not the case. Although there are no overtures or preludes and only one short interlude to slacken the tension there are many episodes that change the interest momentarily.

In spite of the long melodic recitatives, in conformity with the requirements of the Russian national school, Moussorgsky has written music that is full of color, that expresses the feeling of the situation and that imparts the exact atmosphere of the scene. Sometimes the orchestra plays a very simple accompaniment that is, nevertheless, full of significance; sometimes it assumes greater prominence and, with but little symphonic complexity, performs a full, rich *tutti*.

The numerous choral scenes are of incomparable musical magnificence, and the last scene, from one end to the other, forms a prodigious symphony whose power and beauty cannot be expressed in words.

### Melodic Orchestral Accompaniment

Throughout the opera the orchestral accompaniment remains melodic, in the broadest sense. Sometimes it repeats the vocal melodies; at others it becomes freer and fuller in order to depict moments of deeper feeling, like in the second act, during the conversation of *Boris* and his son, when it sings with infinite sweetness to simulate fatherly tenderness. In spite of the astounding diversity to be seen in the work "Boris Godounow" preserves a broad unity of style, in which all the details are merged. It has already been pointed out that the chief actor in the drama is the people and nothing is more analogous than the spirit of the music in everything concerning the people, from the first scene to the last. And the character of *Boris* is treated in the same wonderfully even, equal manner, and, although he appears very seldom, he is none the less ever present in the minds of the spectators.

In one very remarkable respect Moussorgsky's music transgresses the rules laid down by César Cui for the Russian school of music; he makes use of *leit motifs*, few in number but strongly pronounced. The chief one might be termed the crime *motif*, since it is heard each time that any reference is made to the crime, as well as during the scenes of *Boris*'s hallucinations. There are also *motifs* for the other characters, but they are very inconspicuous and play no important part in the music of the drama.

Moussorgsky's style is at its height in this opera. It is full of well-sustained power and originality throughout. It is all music in the highest sense. "Boris Godounow" is entirely Russian, not only from the subject, but from the spirit of the entire drama, the characters and the nature of the events portrayed. The musical setting of the story is not in the least superficial, nor has it been conceived with the intention of casting it in a popular mold.

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### GEBHARD AS COMPOSER

Boston Pianist's Gavotte a Popular Favorite at "Pop" Concerts

BOSTON, July 1.—One of the most popular numbers at the "Pop" Concerts this season is a Gavotte by Heinrich Gebhard, Boston's distinguished composer-pianist. This composition was recently arranged by Mr. Gebhard for orchestra, and it has made its appearance many times on the "Pop" Concert programs. No small part of Mr. Gebhard's success in the field of music lies in his work as a composer, and he will give much of his time this Summer to work on new compositions.

Several of Mr. Gebhard's talented pupils gave an unusual sort of recital at his studio in Steinert Hall last week. The works performed included three concertos, and a number for piano and orchestra. In each case, the orchestral part was played on a second piano by Mr. Gebhard. The Tchaikovsky Concerto was played by Ethel Clark; MacDowell Concerto in D Minor by Mrs. Marion Little; César Franck's Symphonic Variations by Beatrice Spaulding and Liszt Concerto in A Major No. 2 by May Moses. The latter composition is the one which Mr. Gebhard played last Winter with the Boston Symphony Orchestra.

Mr. Gebhard has two pupils who certainly will become great musicians, if names count for anything. One is Moriz Rosenthal, and the other Samuel Levine. The latter pronounces his name the same as does the celebrated pianist Lhévinne.

D. L. L.

Don Lorenzo Perosi was a recent visitor to Paris, where he gave two concerts of his works.

It was impossible in a work of art to give life and body to a people that had no plainly defined traits and whose ideas and actions did not demonstrate their nationality. That general agglomeration of manners, customs and traits, that makes up the soul of the people, finds its place also in the souls of individuals, in the soul of *Boris* and in that of Moussorgsky—whose work is its expression. There is only one word that can define this musical drama—a drama that is innocent of any striving for cleverness or of any consideration for persons, whose music is now of epic grandeur and new employs daring forms of subtle expression that the most modern composers have not exceeded—and that word is "masterpiece." It is all powerful and spontaneous, and it forms a sincere, exciting, touching picture of life and of the Russian people.

### Rhode Island Musician as Singer-Teacher and Composer

EAST GREENWICH, R. I., June 20.—Vocal pupils of Hanna Phebe Shippee appeared in a recital at Phenix, R. I., on June 17, with added numbers by Miss Shippee and with the assistance of Mr. and Mrs. James F. Lamb. Ruth Johnson, Bertha Kent and Anita Gillies contributed artistic solos, and the Chorus Class offered a variety of ensemble numbers. The program closed with groups of songs by Miss Shippee, several of which introduced violin obbligatos. An interesting feature was the singer's own setting of Longfellow's poem, "The Rainy Day."

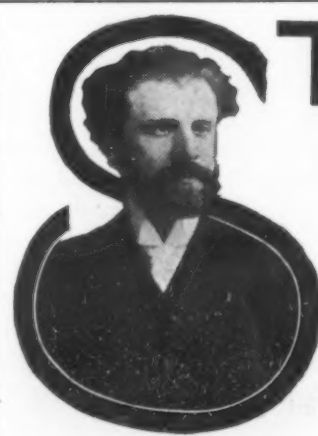
Miss Shippee contributed two solos to the Commencement program of the East Greenwich Academy, of which she is in charge of the voice department. These songs were Bellini's "Qui la Voce" and the "Morning Hymn," of Georg Henschel.

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New York, July 6, 1912

### TRILBY REDIVIVUS

Trilby redivivus appears as a girl who, under hypnotic influence, sang last week before an audience at the New York State Music Teachers' Association. Quite naturally, this circumstance has made excellent copy for the newspaper reporters who, with sublime ignorance of the present knowledge of the facts of hypnotism, have dragged up all the old myths and legends of this much misrepresented department of science.

There is no doubt that the young lady sang in the hypnotic state, that in her normal state she knew little or nothing of music, and that she was under the control of a hypnotist aided by a phonograph. The results are said to have been of an excellent nature, without being of a sort to set the world by the ears.

It may be that Du Maurier, when he wrote "Trilby," knew nothing more of hypnotism than the modern newspaper reporter does, or it may be that he consciously distorted its facts to suit his fictional ends. At all events, he created certain popular superstitions concerning hypnotism which the whole body of modern scientists will have difficulty in sweeping away. Incidentally, this is a demonstration of the power of the artist or poet over the mass of the people.

It does not require a Svengali, that is to say a freak, a man strangely and wonderfully made as to his mentality, to hypnotize anyone, nor does the subject become his property in any such total manner as is indicated by the Du Maurier tale. Practically anyone can hypnotize practically anyone else if both will meet the simple requirements, which are that the first shall give a suggestion while the second shall make himself unresistingly receptive of it, a few equally simple conditions being observed.

The thing which was done at the convention in New York is perfectly simple and practically identical with hundreds of similar things being done daily by medical and other scientific students of hypnosis. The present circumstance gains its sensationalism merely by reproducing, in a sort, the stage setting of Trilby. It does not mean that professional singers are to be driven from the stage by persons ignorant of music singing under hypnotic influence.

The one great lesson which the circumstance has for us, and a lesson which cannot be over-emphasized, is that indicated by Evan Williams, the singer, when he

said that if the young lady could be made to sing by hypnotic suggestion as she sang on this occasion she could be made to sing by auto-suggestion within three months.

A person cannot do under hypnotism what is not in him to do. Hypnotism merely concentrates all his faculties on the matter in hand, and utterly annihilates attention to anything else. It concentrates powers in a single instant which under the ordinary distractions of life are only exerted in a considerable course of time. It is not necessary to be hypnotized to produce the results. A sufficiently persistent and concentrated course of auto-suggestion and practice will lead us to the accomplishment of the same thing. We do not know our powers until we concentrate on them.

### MACHINES VERSUS HANDS

The next excitement that may be expected in the musical world is the attack on the mechanical player by a mob of infuriated musicians. Such things have been frequent in the history of industries, and almost no invention which disposes of manual labor becomes a useful and peaceful institution without having faced the fires of destructive rage.

Members of the musical union of New York have struck for higher wages in the theaters, wages that have been called prohibitive. The Gaiety Theater at once dismissed its orchestra and installed in the orchestra a "phonoliszt violina," a mechanical violin player which has attracted much attention of late. Other theaters are said to be likely to follow the example of the Gaiety.

As if this were not enough, one reads in the dispatches from London of a concert conducted by Arthur Nikisch at which Elena Gerhardt appeared, and at which the Grieg Piano Concerto and Liszt's Hungarian Fantasy figured on the program, with a mechanical piano-player as soloist. Also the Wolf and Strauss songs which Miss Gerhardt sang were accompanied by the mechanical player.

Such occurrences are of a nature to call forth frenzied tirades from the alarmists of musical art. And it must be confessed that these are startling encroachments of the mechanical players in comparison with what has been possible to them in the past.

Inasmuch as American theater music is scarcely to be included, under even the most liberal interpretation, in the province of art, the encroachment in this direction may not give the champions of musical art any qualms. While many of the individual players in the theater orchestras are capable of much better things than they do there, the circumstances of such appearances level them down to a condition below their own capacities and compel them to be tradesmen where they have it in them to be artists.

But a symphony concert sanctified by the leadership of Arthur Nikisch, often spoken of as the greatest conductor in the world, is another matter. That he should lend his presence and assistance to such an event constitutes a precedent which must necessarily give the mechanical players high prerogative in the sphere of musical art. To be sure, this concert was not a "regular" symphony concert, but was brought within the expanding area of commerce by the gift of a limited number of free reserved seats by the firm responsible for the mechanical player employed. Nevertheless, Nikisch conducted, and it is not supposable that commerce could have as great a power to drag Nikisch down as he could have to lift commerce up.

The plain fact is that mechanical players are making strong headway, and whether the concerts involving them are regular or irregular, and whether it is the trade of music, or the art, that they touch, the sphere of mechanical musical performance is expanding with a force to be resisted by neither alarmists nor musical unions.

It will probably be some time yet before the world will know what constitutes the true and complete province of the mechanical player and to what last impregnable stronghold manual artistry in music will be driven. Inventors are still too busily at work for the limit of mechanical progress to be determined, and the skill of these inventors is applying itself more and more constantly to the elimination of obviously mechanical results and to the imitation of and approximation to individual and poetic interpretations.

It might readily be expected that the mechanical player would eventually overthrow the theater orchestra. Even if the public demands a theater orchestra, it prefers it as a stimulant to the sensibilities and an accompaniment to conversation rather than as a means of artistic enjoyment to which attention should be given. There is little reason why the mechanical players in their present state of perfection could not readily fulfill this function.

As to the symphony concert, if the mechanical player could drive from the concert stage the unpleasant

aspects and concomitants of virtuosodom, there would be many to rejoice.

### BOHEMIA EXPANDS

The news coming from San Francisco that the Forest Festival, or Midsummer High Jinks, of the Bohemian Club of that city is probably to have a performance for the general public at the Greek Theater in Berkeley after its original performance at the Bohemian Grove, will be of much interest to all who have followed the extraordinary growth of these grove plays.

There is a spirit or atmosphere about these music dramas, as given in their original surroundings at the grove, which can never be duplicated in giving them in any other place. The mystery and awesomeness of the depth of the redwood forest, the long established fellowship of hundreds of the men who gather there, the intimacy existing between creators, participants and listeners—all these and other equally significant things can make their potency felt only at the grove.

The specialized nature of these plays, pertaining as they do to certain traditions of the Bohemian Club, gives them a character not precisely suited to universal performance. These traditions, however, are sufficiently familiar to San Franciscans and persons of that region to lay a foundation for immediate local appreciation. One is not to gather from this that these great music plays are worthy merely of a local hearing; their dramatic stature would command attention anywhere in the world; but having been shaped for a particular circumstance and not with a view to general presentation, they omit attention to certain considerations which must necessarily be taken into account in planning dramatic presentations for the public.

Without departing from their specialized significance, the grove plays are capable of exerting an artistic stimulus of a powerful and exalted sort. They have already accomplished such a result in the case of artists who have witnessed them, and it will be an excellent thing if this influence can be carried farther, as it will be by such a contemplated reproduction at the Greek Theater.

### PERSONALITIES



A Good Joke on Shipboard

These operatic celebrities were photographed aboard the *George Washington* on their way to Europe: (1) W. W. Hinshaw, the Metropolitan basso; (2) Alessandro Bonci, the tenor; (3) Mrs. Hinshaw; (4) Mrs. Bonci. Mr. Bonci will divide his Summer between one of the German baths, Switzerland and Rome. Mr. Hinshaw expects to spend a large part of his vacation studying in Berlin.

**Damrosch**—Walter Damrosch spends almost all of his time at Lake Champlain these days working on the orchestration of his "Cyrano" score.

**Godowsky**—Leopold Godowsky, the pianist, is said to have learned Liszt's A Major Concerto on a trip from Europe to America. He played it for the first time some three days after landing at one of the concerts of the Boston Symphony Orchestra.

**Mees**—Dr. Arthur Mees, director of the Worcester festival and choruses in Boston, Albany and Orange, with Mrs. Mees, is devoting himself to a tour of the Italian lakes. He will spend the latter part of the Summer in Munich and the Bavarian Alps.

**Beddoe**—Mabel Beddoe, the young Canadian contralto, whom Loudon Charlton is exploiting as a "find" for the next musical season, has made her own translation of Max Bruch's "Odysseus," which she recently sang with great success at Miami University. Miss Beddoe is a fluent German scholar as well as an uncommonly beautiful woman and the possessor of an unusual voice.



## ELLEN BEACH YAW'S FORTHCOMING TOUR AROUSSES INTEREST



Ellen Beach Yaw, Coloratura Soprano

The forthcoming tour of Ellen Beach Yaw, the American prima donna soprano, promises to be one of great interest to concert-goers throughout the country. Mme. Yaw's work as an artist has earned her the highest possible commendation from critics the world over and in spite of her retirement from the concert field for a number of seasons the announcement of her name has proved sufficient to make clubs and musical organizations throughout the land desirous of engaging her for their concerts. Her manager, J. M. Priaux, reports that bookings are being made daily and the tour should be most successful in every detail.

## SINGING OPERA ON ISLE OF MALTA

### California Girl Won Appreciation from European Royalty and American Sailors

LOS ANGELES, CAL., June 20.—Florence Dillon, a soprano who recently returned to her native city after seven years in Europe, during which period she had the distinction of being the last operatic prima donna heard by King Edward VII. Miss Dillon was at that time singing in opera on the Island of Malta. King Edward and Queen Alexandra paid Malta a visit on a yachting trip and attended the opera in company with the latter's sister, the Dowager Empress of Russia. After the performance the singers were the recipients of the King's compliments.

At another time a gala performance was arranged at Malta for the officers and sailors of the American fleet, then en tour around the world, and great was the enthusiasm of the jackies when Miss Dillon came down to the footlights and sang "The Star-Spangled Banner."

"It was an interesting experience to sing in Malta," said Miss Dillon a few days ago, "for it was there that a long list of opera singers had their birth. While singing there I often received the compliments of the Duke of Connaught, who with the Duchess frequently attended the opera."

Miss Dillon made her debut five years ago in Jesi, the town in which Pergolesi was born. Called home this year by the death of her father, she canceled a contract to sing leading rôles at the Coburg Opera House, under the patronage of the Grand Duke of Coburg. "I do not believe

## MME. WAKEFIELD'S RECITAL

### South Norwalk Applauds Contralto in Program of Favorite Songs

SOUTH NORWALK, CONN., June 13.—Mme. Henriette Wakefield, the contralto, formerly of the Metropolitan Opera Company, gave a recital here last evening assisted by Irvin Myers, baritone, and Walter Kiese-wetter at the piano.

Mme. Wakefield scored a distinct success in the big aria from "La Gioconda," in which her rich and colorful voice was given abundant opportunity to be heard to advantage. The contralto met with warm approval in her first group of songs, Chadwick's "Honeysuckle," MacDowell's "Bluebell," Nevin's "O, That We Two Were Maying" and Worrell's "Lullaby," to which she added "Loch Lomond." Thayer's "My Laddie," Cadman's "From the Land of the Sky-Blue Water," Spross's "Will o' the Wisp" and "Believe Me, if All Those Endearing Youngs Charms" made up the second group. The latter two songs were redemanded by the audience and Mme. Wakefield granted an extra, "The Maid of Dundee."

With Mr. Myers Mme. Wakefield sang a duet from Donizetti's "La Favorita," the familiar "La ci darem" from Mozart's "Don Giovanni" and the singers closed the program with the Barcarolle from "The Tales of Hoffmann," sung by request. These numbers were much applauded and the two artists were recalled a number of times. Mr. Myers showed himself a singer of much ability in the Prologue to "Pagliacci" and in songs by Coombs, Huhn, Johnson, Allitsen, Ambrose and the "Toreador Song" from "Carmen."

### Opera Managers in Rome Complain of Moving-Picture Theaters

ROME, ITALY, June 18.—All the directors of the theaters of Rome, including especially those of the Costanzi, the Adriano and the Quirino, are up in arms against the cinematograph shows which are practically robbing them of the custom of the public. In a protest addressed to the Prefect of Rome the directors strongly complain of the disparity of treatment between themselves and the proprietors of these shows. They complain that while they are the victims of stringent regulations little or nothing is done to preserve the public from the dangers of the cinematograph shows, which are virtually traps where people are huddled together like herrings in a barrel or like fowl in market coops. There are no safety exits, they say, in such places and no adequate preparations made for the contingency of fire. The cinematograph establishments are certainly becoming



—Photo by Matzene.

### Florence Dillon, the Los Angeles Soprano, Recently Returned After Operatic Success in Europe

that one girl in a hundred who goes to Europe to study really improves her voice," said Miss Dillon. "They do better voice placing in this country than in Italy or Paris. I did not remain with one teacher when the condition of my voice proved that I was obtaining no benefit. Three times I discontinued my opera singing to take a course of study which would bring better results."

W. F. G.

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### Early Engagements of the Elman Tour

Mischa Elman, the eminent Russian violinist, will open his next American tour with a recital in Carnegie Hall on Saturday afternoon, October 26.

His first appearances with orchestra will be with the New York Philharmonic Society, which has engaged him for a series of concerts to be given during November in the following cities: Providence, Boston, New York, Brooklyn, Baltimore, Washington, D. C., Richmond, Va.

### Roxane von Ende Seriously Ill

Mr. and Mrs. Herwegh von Ende arrived at Newport, R. I., Sunday evening of last week. On Monday morning Roxane, their 11-year-old daughter, was operated upon for appendicitis. Although it was a serious and urgent case she is rapidly recovering.

### Other Engagements of Alma Gluck

Following the opening of Alma Gluck's tour at the Worcester Festival, where she

is to sing the soprano part in Parker's "Hora Novissima" and miscellaneous selections in the Artist's Night concert, Miss Gluck will leave at once for St. Louis, where she is to appear on October 8, after which she will go to Colorado, where she is to give concerts in Denver, Pueblo and Colorado Springs.

### Rudolf Berger Here for Vacation

Rudolf Berger, the tenor, who is to appear at the Metropolitan Opera House the season after next, arrived in New York last week on the *Cincinnati*. Mr. Berger came from Europe for a short vacation, and one of his first acts after his arrival was to call on Oscar Saenger, the noted vocal teacher and coach, who won recognition for his success in converting Mr. Berger from a baritone to a tenor.

### Margaret Keyes to Sing in "Elijah" with Oratorio Society

Margaret Keyes is one of the soloists engaged by the New York Oratorio Society for its first concert on December 3, when she will sing the contralto rôle in Mendelssohn's "Elijah."

## SOCIAL GAYETY AS A CAUSE OF VOICE FAILURE

OBEEDIENCE to the many exactions of society is responsible for the failure of many promising vocalists, according to Charles W. Clark, the eminent baritone, who has for many years analyzed the voice possibilities of young aspirants.

"The present pace of the younger set," declared Mr. Clark, "as found in all the big cities of the United States, is accountable for the waste of millions of dollars on pupils who begin what they cannot finish because of sheer physical non-support."

"Girls of seventeen have come to me with their mothers to have their voices tried with a view to training. In the course of conversation I learn that the fashionable

young miss goes to three or four dances a week and that her average time for retiring is about one o'clock in the morning. Just such girls as this frequently imagine that they have the makings of opera stars. Generally they fall into the hands of a voice charlatan and after three years of wasted time and money give up the singing proposition as a dead loss."

"When a girl of this kind or a young man of social temperament comes to me he usually gets no lessons, but advice to slow up physically. Such pupils do no one credit, and it is unfair to encourage them to study until they first learn to refuse social invitations."

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## "POP" CONCERTS BY THE DENVER SYMPHONY

### Mr. Cavallo's Orchestra Begins Series of Matinees with Two Novelties

DENVER, June 24.—The Denver Symphony Orchestra, Raffaelo Cavallo, conductor, gave its first concert in this Summer's series at Elitch Gardens Theater last Friday afternoon. For ten years Mr. Cavallo's orchestra has given a series of matinees at this Summer recreation spot, and until last season the concerts have never been self-supporting. They have continued because Mrs. Elitch-Long's belief in the ultimate appreciation of her efforts to provide good music at a nominal admission fee has not wavered and because Mr. Cavallo and his musicians have been willing to give their best efforts and accept a remuneration considerably below the usual scale. With an orchestra of about fifty players and only two rehearsals in which to prepare each program Mr. Cavallo obtains very creditable results. Naturally there is not the finish and unity to be found in permanent organizations that exist under ideal conditions, but many of the standard symphonies and suites are excellently played, and new works are well enough presented for one to get a very good idea of their qualities. It is the opinion of many musicians here that Mr. Cavallo's Summer concerts have done more to prepare the public for an appreciation of orchestral music than any sporadic Spring festival of two or three days can possibly do.

The program on Friday offered the Beethoven overture to "Fidelio," Stanford's "Irish" Symphony and three dances from Edward German's music to "Henry VIII," the latter two played here for the first time.

Arthur Frazer, the Chicago pianist, played the Grieg concerto with considerable brilliancy, and was most heartily received. Miss Frederica Brown, a local soprano, sang David's "Charmant Oiseau" with a pleasing quality of tone. At next Friday's concert Martha Miner-Richards, formerly a prominent soprano in New York, will be the soloist.

The organization of Denver musicians and music lovers that still calls itself the American Music Society, though having no affiliation with the national body of that name, elected its new directors and officers recently. Mrs. W. S. B. Mathews, Frederick Schweikher and Fred Wright are the new members of the directing board. Mrs. Worrell was re-elected president, Fritz Thies is again first vice-president, Mr. Schweikher, second vice-president, Mrs. Walker is again the secretary, Mr. Wilcox is the new treasurer, Mrs. Smislaert is chairman of program committee and Mrs. Mathews chairman of the house committee. No vital changes have as yet been decided upon for the conduct of the organization during the coming year save that the program committee will consist of five members, who will plan the season's programs as a unit body. The first thought in arranging programs will be to produce the notable new or unknown works that are not likely to be heard here in public concerts and correspondingly less emphasis will be placed upon the idea of giving all possible local musicians an opportunity of appearing before their fellow members.

Reginald W. Billin, baritone, who was formerly a resident of Denver, but has spent some years abroad in study and more recently connected himself with the faculty at Syracuse University gave an interesting recital last Thursday evening before an invited audience of musical folk. Mr. Billin will teach here during the Summer at the studio of his father-in-law, Henry Houseley, our veteran composer and conductor. His brilliant, colorful voice and emotional intensity held the interest of his auditors to the close of the evening. Two songs by Mr. Houseley were included in the evening's offering—one of which, "To a Catholic Maid," had its first public performance at this time. It is a song of considerable charm, but not so sustained in interest as the same composer's "Until God's Day," which was so well liked that its repetition was demanded. Mr. Houseley and Lawrence K. Whipp were the efficient accompanists of the evening.

About six hundred of the musical people of the city assembled last Tuesday evening to hear a performance of Liza Lehmann's song cycle, "The Golden Threshold," by the students of the Wilcox Studios. The performers were Mae MacDonald, soprano; Mrs. George L. Monson, contralto; Frank W. Farmer, tenor; Charles W. Kettering, baritone, with Mrs. J. C. Wilcox at the piano. The work had never been produced here, and its Oriental atmosphere seemed to appeal strongly to the audience. Messrs. Farmer and Kettering have been prominently before the Denver public for several years as church and concert singers, and on this occasion they excelled any of their previous performances. Mrs. Monson, whose opulent contralto is becoming familiar to local audiences, met the expectations of her hearers and Miss MacDonald created something of a sensation by her pure, limpid voice and attractive personality. The ensemble numbers were notable for contrast, and some of the pianissimo effects won spontaneous applause. There have already been several inquiries looking toward the engagement of this quartet for a repetition of the cycle next season in Denver and adjacent towns. The organization will be made permanent and will be known as the Denver Cycle Quartet. Other song cycles, including Cadman's "Morning of the Year" and Huhn's "The Divan," will be prepared for next season.

Another concert organization emanating from the Wilcox Studios, the Lyric Trio, composed of Elizabeth Lee, soprano; Annie M. Briggs, second soprano, and Mrs. Lillian Adams-Baxter, contralto, with Sarah Hunter, pianist. They gave a delightful evening at the studios recently, with the assistance of Laurence Raeburn Milne, baritone.

Hattie Louise Sims, one of Denver's prominent vocal teachers and choral directors, gave a notable evening of grand opera scenes, with costume and scenic accessories, last Saturday evening, as a benefit to a prominent local charity. Two scenes from "Aida," one from "Pagliacci" and one from "Cavalleria Rusticana" were given, with arias from "Don Carlos" and "Der Freischütz" as entracte numbers, sung by Mrs. Harry S. Sechrist and Mrs. William Franz respectively. In the "Aida" scenes Mrs. George McDonald sang Aida, Florence Lamont Amneris and Llewelyn Jones Rhadames, with several young women in the chorus of attendants, and a spirited dance of Moorish "boys," all but one of whom were young girls. In the "Cavalleria" scene Jane Crawford, a young woman with a full-toned, powerful mezzo-soprano, gave the audience a genuine thrill by her impassioned singing as Santuzza, and Mary Bowles sang the rôle of Lucia. In the "Pagliacci" excerpts Mr. Jones was heard as Canio, Elizabeth Young as Nedda, Thomas R. Walker as Tonio, Forrest Rutherford, possessor of a fine baritone, as Silvio. Charles Wakefield Cadman, Mrs. Walter Winne and Florence Lamont played piano transcriptions of the opera scores as accompaniment to the singers, and Miss Sims directed in the ensembles. Miss Sims's skill as an opera coach was revealed in the almost professional freedom of action, and the excellent costuming and stage settings.

Five young women were graduated recently from the Western Institute of Music and Dramatic Art, Frederick Schweikher, director. They were Metta Pauline Newbold in dramatic art; Bertha Alice Moore in voice and the Misses Grace Irwin, Roberta MacDonald Mackay and Sarah C. Hunter in piano.

R. Jefferson Hall, organist and choir-master of St. Mark's Episcopal Church, recently gave a production of "Mikado" with his choir. It was an excellent performance, reflecting great credit upon Mr. Hall.

N. J. Corey, of Detroit, the popular musical lecturer, will be the guest of Mr. and Mrs. J. C. Wilcox for two or three days, while en route to the Boulder Chautauqua, where he will make his third appearance next month.

Lola Carrier Worrell, the Denver composer, is acutely ill at her home with some gastric trouble. It is expected that her illness, while serious, will not be prolonged.

M. S. S.

Clarence Albert Tufts, the organist of the "Old First" Presbyterian Church, New York, will give a series of Monday evening organ recitals at the church throughout the Summer, with programs including some of the best compositions and transcriptions for the instrument.

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CARNEGIE HALL, NEW YORK



## MAUD FAY'S SUCCESS IN MUNICH

## Gifted California Girl Has Risen to High Place in German City's Esteem

Bureau of Musical America,  
No. 5 c. Sophien Strasse,  
Munich, Germany, June 15, 1912.

ANIMATED by the desire to be polite or patriotic, American journalists dwelling in foreign lands often use the phrases "our lovely countrywoman" and "our talented countrywoman." Of course, in most instances the adjectives are entirely appropriate. They certainly apply to the young artist who in the course of a very few years has become the first "youthful dramatic singer of the German stage. Miss Fay is a temperamental Californian, for she was born in San Francisco. Her first and only teacher was Mme. Orgeni, of Dresden, with whom she studied for three years. Five years ago she came to Munich, made her debut as *Marguerite* in "Faust" and was promptly engaged. And here, except for numerous star engagements in most of the musical capitals of Europe, she has been ever since. She sings with equal ease in French, German and Italian, and so thorough has been her training that such widely-differing rôles as *Aida*, *Sieglinde*, *Norma*, the *Countess* in "Figaro's Hochzeit" and *Valentine* in "Les Huguenots" present no difficulties to her. Last fall she sang in "Aida" with Caruso and a fortnight ago with Slezak. It is no *façon de parler* to say that on both occasions she fully shared the honors with the famous tenors. The last time W. J. Henderson was in Munich he heard "Die Walküre," and the only thing he found to praise in the performance (aside from the orchestra and the scenery) was Miss Fay's *Sieglinde*. And the present writer is of the opinion that if you can sing to suit



Maud Fay, the American Soprano of the Munich Hofoper, as "Elizabeth"

Mr. Henderson you are apt to please the rest of musical mankind.

JACQUES MAYER.

## PROBLEMS THAT CONFRONT THE FLONZALEYS

EVEN those familiar with the exquisite playing of the Flonzaley Quartet little realize the pains to which the members of this unique organization go to prepare for their concerts. Quite aside from the weeks and months of daily practice to which they devote their Summers, as well as a large share of their period on the "road," there are innumerable details calling for much careful thought and individual attention. For example, each of the members, and the first violin, Mr. Betti, in particular, devotes many hours each season to careful research in the great music libraries in quest of unknown works, the determination of whose merits requires painstaking study. In the National Library in Washington, and in private libraries in Boston and New York, the musicians have been successful in unearthing several gems of musical literature, their quest in this country, in fact, being quite as productive of results as in Europe.

Quite another regard, a feature bearing purely on the mechanical side of their art—is the question of preparing their instru-

ments for public performance. In the matter of strings innumerable difficulties have been encountered. After long search and careful study, the Flonzaleys found that they could obtain the best metal strings in Berlin, and the best gut strings in England—though the raw material for the latter comes from Italy. Even this selection is not infallible, for in damp weather they have found that they cannot use the E string of English manufacture, but must substitute a peculiar kind found only in Paris. During the Quartet's recent tour of California great inconvenience was caused by the changeable weather, and two sets of strings were required—one for dry days, and another for damp.

In connection with the use of strings comes the problem of tuning, which is no simple matter from the Flonzaleys' standpoint. Each string is carefully tested and tried, and its perfect accuracy as to tone quality determined before the musicians are satisfied. It is not at all unusual for Messrs. Betti, Pochon, Ara and D'Archaubeau to devote fully half of their rehearsal period to what is generally considered the simple problem of "tuning-up."

Closely allied to the question of strings is

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the problem of "mutes." While on a new cheap instrument any kind of mute will ordinarily do, on old Italian instruments, such as the valuable Stradivarius, Guadagninis and Testori in the Flonzaleys' equipment, notes that are unsatisfactory in tone and quality will result unless the mute is carefully chosen. To meet this need the Flonzaleys have spent much time and thought choosing mutes of wood, corn cob, ivory and other material. Finally they found that aluminum mutes produced the best results, but even these cannot be used in the usual way, for it is necessary to find a special position for them in order to acquire absolute equality of tone through the scale.

These are but a few of the problems with which the Flonzaleys have to contend in the course of their regular concert routine. It is only by infinite patience, care, sympathy and persistence that these brilliant musicians have formed a quartet that is now generally regarded the foremost chamber music organization in the world.

## Helen Allen Hunt's Pupils Do Good Work in Boston

BOSTON, July 1.—The pupils of Helen Allen Hunt, the contralto, gave their annual closing recital of the season a week ago Tuesday. The accompaniments were played by Mary H. French, and the recital was given in Huntington Chambers Hall. The pupils showed themselves to be well grounded in the essentials of the art, and demonstrated again the careful attention which Mrs. Hunt gives in her teaching. The program and those who took part follow:

"I Know a Hill," "Phyllis Has Such Charming Graces," B. Whelpley, Marian Briggs; "Vissi d'arte e d'amore," from "Tosca," Puccini, Elizabeth Caruthers; "O Lovely Night," L. Ronald; "The Birth of Morn," Leoni, Nellie L. Erwin; "A Pastoral," H. Lane Wilson, Lillian Tripp; "I Wonder, Little Girl," Clough-Leighter; "Wouldn't That Be Queer," H. H. A. Beach, Juliet Stacey; "Blest Are the Pure in Heart," B. Huhn; "Daffodils a-Blowing," E. German, Mrs. Alice K. Hawkins; "Like the Rosebud," F. LaForge; "Come, Sweet Morning," A. L., Marie Almy; "There Is No Spring But You," "How Delicious Is the Winning," A. L., Ruth Sleeper; "Two Neapolitan Folk-Songs," "Mattinata," Leonevallo, Marguerite Kaye; "Hear Ye, Israel," from Elijah, Mendelssohn, Marguerite McIntosh; "Elsa's Dream," from "Lohengrin," Wagner, Florence Hale; "Duet from Aida," Verdi, Miss McIntosh and Mrs. Susan Bennett.

D. L. L.

At the recent Eisteddfod at Carnarvon, Wales, the prize-winning children's choir was conducted by the eleven-year-old son of a quarryman.

## AN AUTOMATIC ORCHESTRA

## New Device Employed to Take Place of Theater Musicians

A new musical instrument was demonstrated at the Hudson Theater in New York last week. The machine combines the musical tones of the piano and violin, and its makers expect that it may be used to replace the orchestras that have been used in theaters heretofore. In fact, Cohan & Harris announced after the demonstration that they would place the instrument in the Gaiety Theater, and do away with the musicians they have been employing.

The instrument is called the Phonoliszt Violina. It is a mechanical device, played from a perforated roll like the common piano-players, but it seems capable of finer variations of tone volume and tempo than most of the mechanical players. The violin notes are obtained from three violins so placed that their strings come in contact with a revolving "bow" made of catgut. It is claimed that the records are made from the actual playing of a piano and violins by skilled musicians.

Since the announcement of the demands to be made by the Musical Union, the theater managers have been experimenting with several devices to take the place of orchestras. Several keyboard instruments have been tried, some of them arranged to give the tones of a 16-piece orchestra, but the Phonoliszt Violina is the first of the devices to be given a trial before the public.

## Comic Opera by American to Be Given in Germany

NAUMBURG, GERMANY, June 17.—Alvin Kranich, the American composer, has completed a romantic comic opera in a prelude and three acts, "Doctor Eisenbart," or "The Quack Doctor," which is to be produced either at Hamburg or Leipzig in December of this year. The libretto of the work is by F. A. Geissler, the Dresden author. This is Mr. Kranich's first work for the stage with the exception of an overture and incidental music to the drama, "Amy Robsart." Mr. Kranich is gaining success with his instrumental works in Germany, where the field of orchestral composition is most difficult owing to the limited number of musicians in the average orchestra as compared with the instrumentation demanded by works of the modern school.

Bessie Marks, an American coloratura soprano, has been singing in London lately.

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## IN THE REALM OF LIGHT OPERA

**Demands of Theater Musicians Threaten to Curtail Output of Operettas Next Season—"The Mikado" and "Pinafore" Revived**

By WALTER VAUGHAN

THE great interest displayed last season in genuine light opera as distinguished from musical comedy and farces set to music resulting in plans of the principal American managers to present a particularly large number of these productions this season received a sudden setback last week by the demands of the Musical Mutual Protective Union for increased salaries and other concessions to its members.

This union numbers among its members practically every theater musician in the United States and controls the entire orchestral situation of every theater in New York and the traveling organizations as well. The contract between the theater managers and the musicians expired on July 1 and the Union has asked an increase in salary of approximately 15 per cent of the amount now being paid to the individual players. The theater managers, at a meeting held last week, voted unanimously to reject the terms, conditions and schedule of prices adopted by the union. The new scale of prices which went into effect on Monday of this week are as follows: Vaudeville houses with Sunday concerts, \$35; dramatic productions, \$24; light opera and musical productions, \$30. This scale, according to the managers, is a great injustice to producers of musical pieces, on account of the ever-growing demand for large orchestras an organization of from thirty to forty pieces is required, while a dramatic or vaudeville house can easily do with nine men.

Neither can light opera managers understand why the musicians are willing to work fourteen performances a week in the vaudeville houses for \$35, and then demand \$30 for only eight. There are at present but two musical productions running in New York, "The Rose Maid" and "A Winsome Widow." At the former the scale of prices was met, but the orchestra very materially reduced, while at the latter the entire orchestra was dispensed with and four pianos used.

Pianos were also in use in the various vaudeville houses and in the dramatic theaters a number of mechanical instruments were installed. In the meantime musical comedy and light opera managers have, with few exceptions, temporarily abandoned all plans for immediate productions.

THE last four performances of the series of Gilbert and Sullivan operas at the Casino Theater, which came to a close last Saturday night, were devoted to revivals of "Pinafore" and the "Mikado." Both enjoyed admirable performances and the au-

diences were large and most enthusiastic in spite of the heat. In "Pinafore" the rôles of *Ralph*, the *Captain* and *Sir Joseph* were well done by Arthur Aldridge, George MacFarlane and Arthur Cunningham respectively. Blanche Duffield sang *Josephine* beautifully and Viola Gillette left nothing to be desired as *Buttercup*.

The "Mikado" performances on Saturday far excelled in spirit and dash any presentation of the delightful work heard here in many years. De Wolf Hopper as *Ko-Ko* amply atoned for the defects of his *Bunthorne* in "Patience"; Arthur Aldridge was *Nanki-Pooh*; Eugene Cowles *Pooh-Bah*, and George MacFarlane the *Mikado*. Blanche Duffield and Alice Brady pleased greatly as *Yum-Yum* and *Pitti-Sing*, while Kate Condon, as *Katisha*, was most amusing.

ROSE BARNET has been signed by A. H. Woods for a prima donna rôle in the new Viennese light opera "The Woman Haters' Club," which he will present early next season at one of the leading Broadway theaters, following its première at Boston. Miss Barnett will be remembered for her excellent work in Reginald DeKoven's "Wedding Trip," where she took the leading rôle at a very short notice. She possesses a beautiful voice of wide range which will undoubtedly be heard to advantage in the new production.

"THE PINK LADY," which has been one of the big successes of the London theatrical season, will be withdrawn the last week in July and the entire company will return to New York in time to reopen the New Amsterdam Theater in August. This was decided upon last week at a conference between Charles Frohman and Marc Klaw. Considerable pressure was brought to bear upon the managers to continue the operetta with an entire English company, but it was thought impracticable. In this connection Mr. Frohman is organizing an international musical company to play each season productions to be alternately presented in London and America. Richard Carle and Hattie Williams will be at the head of the company. The first production will be "The Girl from Montmartre" by George Feydeau, with music by Henri Bereny.

"The Count of Luxembourg" will be seen at the New Amsterdam immediately after the engagement of "The Pink Lady," which is scheduled for a short engagement prior to a long tour. Considerable comment as been heard as to Klaw & Erlanger's reasons for not bringing Lehar's successful operetta to America at an earlier date, as it has been playing over two years on the continent and was produced in London more than a year ago.

### Mme. Delia Valeri to Teach in New York During the Summer

Mme. Delia Valeri, the New York singing teacher who has been signally honored by having pupils sent to her by Alessandro Bonci, who has also consented to act as an examiner of her work, has just purchased a cottage at Saltaire, Fire Island, where she will spend the Summer. During the hot months she will, however, spend Monday, Wednesday and Friday of each week at her New York studios, No. 1748 Broadway. This is necessary because of the pupils who have come from the West and South to study during the Summer. Zarella Martin, soprano, and John J. Byrne, tenor, who made successful appearances during the season, will also prepare for their débuts in Italy next season by continuing their study in repertoire. Another pupil, Grace E. Briggs, who had a successful tour last year, has accepted an operative engagement with the Bevani Opera Company and will sing, among other rôles, *Azucena*, *Amneris* and *Mignon*. Beatrice Kilgore, who is exceptionally endowed vocally and has dramatic ability, has declined an engagement as understudy in the "Naughty Marietta" company in order to pursue her studies for another year.

### Clément's Manager in New Offices

Howard E. Potter, personal representative of Edmond Clément, has just opened an office in the Commercial Trust Company Building, at the corner of Broadway and Forty-first street, New York. Mr. Potter also has an office at No. 123 Avenue de Wagram, Paris, to attend to the European engagements of M. Clément.

### "FLEDERMAUS" IN ENGLISH

#### New Version of Strauss Operetta Promised in New York

Announcement is made by the Messrs. Shubert that the Casino Theater, which closed last Saturday with the performance of "The Mikado" by the Gilbert and Sullivan company, will be reopened about August 1 with the first performance in New York of Gladys Unger's English version of "Die Fledermaus," under the title of "The Night Birds." This version, with the original Johann Strauss music and lyrics by Arthur Anderson, ran at the Lyric Theater, London, all last season. The opera in other forms has been heard many times in New York.

Five members of the London company will take part in the production here, including the stage manager, Michael Faraday. The English singers will be Maurice Farkoa, who is one of that country's most popular light opera tenors; Thomas Shale, Claude Fleming, A. W. Baskcomb and Mabel Burnige. The American singers will include Josie Collins, who will have the leading soprano rôle; Forrest Huff, who sang in "The Chocolate Soldier"; Fritz von Busing, formerly with "The Wedding Trip," and Martin Brown.

### Miss Farrar Spending July in Berlin

BERLIN, June 29.—Geraldine Farrar's Spring engagement at the Royal Opera has just been terminated, but the prima donna has decided to remain in this city at the Hotel Adlon until August. She has given up her idea of a motor trip to Venice and the Italian lakes.



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## PIANIST WHO OWES HER SUCCESS TO GRANDMOTHER

**Lillian Shimberg Returns to America for Concert Tour After Many European Successes**

Another young virtuoso of the piano will come to America next Fall in the person of Lillian Shimberg, born in America some eighteen years ago of Polish parentage. This girl has won successes in Euro-



**Lillian Shimberg, the Gifted Young Pianist**

pean capitals and now comes to the United States to earn the approval of her fellow-countrymen.

Miss Shimberg's musical talents were inherited from her mother, who was an accomplished musician, as was her grandmother. They were in poor financial circumstances, however, and the father objected strenuously to having his daughter study the piano. The grandmother then decided to look out for Lillian, and under her protection the child was taken to Berlin, where she began her work under the renowned pedagogue, Alberto Jonas. Later she studied with Godowsky and with Richard Burmeister.

In Berlin she was known as "die kleine Zigeunerin" (the little gypsy), because of her very dark eyes and raven-black hair and many eminent artists begged for the privilege of painting her portrait.

The first appearance of Miss Shimberg in Berlin was with the Blüthner Orchestra on March 20, 1910, where she scored heavily, meeting with the approval of all the leading critics. Her repose, polished finger technique and a fine command of octave-playing, supported by a full and sympathetic tone and abundant temperamental qualities, made her work justly admired. Her reputation in Europe has been based on appearances in the German capital, London, and other important cities. She has frequently been spoken of as the "female Godowsky." Miss Shimberg returned to America for a short time this Spring on the death of her grandmother, who had been the pianist's devoted companion during her entire studies and her artistic career.

## MISS CHEATHAM IN LONDON

**Royalty Joins in Honoring the American Singer of Character Songs**

LONDON, June 26.—Royalty and numerous musical and society celebrities paid their respects to Kitty Cheatham at her matinée at the Little Theater last Monday. The house was crowded.

Among those in the audience were Princess Victoria of Schleswig-Holstein, Mme. Lillian Nordica, Irene Vanbrugh, Yvette Guilbert, Mrs. Stafford Northcote, of Princess Henry of Battenberg's suite; Lady Stamfordham, wife of King George's principal private secretary; Mary Constance Lee, Lady Ilchester, and many others.

Miss Cheatham sang a characteristic program of character and folksongs with all her inimitable charm. A novel feature was her singing of several songs composed by Minnie Cochrane, lady in waiting to Princess Henry of Battenberg, with the composer herself accompanying. Miss Cheatham will be a guest of Princess Henry on the Isle of Wight in August. She also sang this week for the Duke and Duchess of Somerset at Ascot.

All the newspapers praised Miss Cheatham's work highly. The *Times* said: "She is doing a good work, from a musical as well as a human and sociological point of view, in bringing these out-of-the-way melodies and thoughts of the child race of the world before the public."

**Mary Garden Sings for Society and Aids Charity in Paris**

PARIS, June 29.—For the first time since her return from America, Mary Garden sang this week at a musicale given by Fanny Reed, at her residence in the Rue de la Pompe, in honor of the American Ambassador and Mrs. Herrick. Many representatives of the diplomatic corps and the nobility attended. Miss Garden has just evidenced once more her interest in charity and especially her affection for animals by promising the president of the French Society for the Protection of Animals to give a big gala performance for the society's benefit in October. She says she will arrange every detail of the benefit herself.

**Bruno Huhn Quartet to Sing Works of Many Composers**

Although Bruno Huhn's Persian Cycle Quartet was organized primarily to sing the composer's "The Divan," it is not Mr. Huhn's intention to limit the organization to the rendition of his own work. The quartet has a large repertoire, including a number of well-known song cycles such as "The Persian Garden," "The Daisy Chain," Schumann's "Spanish Cycle" and Brahms's "Liebeslieder." The quartet is also preparing programs of selections from the standard operas as well as a miscellaneous program of songs. The members of the quartet are: Edith Chapman Gold, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor; Francis Rogers, baritone, and Bruno Huhn at the piano.

**Liszt Recital by Jamestown Pianists**

JAMESTOWN, N. Y., July 1.—Anna Abigail Knowlton presented an interesting piano program on June 25 with the assistance of Samuel Thornsternberg, as one of the Liszt Centenary Recitals at the Jamestown Conservatory of Music. Her artistic solo numbers included "Consolation" No. 6, the first "Liebestraum," "Il Penseroso," from "Années de Pèlerinage," the Ballade in D Flat, and the Tarantella, "Venezia e Napoli, III." Particularly pleasing were the "Festklänge" and the Fantasia on Bee-

## MARCUS KELLERMAN, READY FOR A RIDE IN COUNTRY



**Marcus Kellerman (on the Left) and a Friend, Photographed in a Western Town During His Last Tour of that Section**

MARCUS KELLERMAN, the bass baritone, returned to New York from his Western tour last week after having completed the most active season he has ever undertaken. Since the end of September Mr. Kellerman has sung more than 120 engagements, ranging from New York City, in the East, to Winnipeg, Man., in March, to the northern part of Montana in a series of concerts during the week of April 7. In some cities he made return engagements as many as three and four times during a single season and was everywhere met with enthusiastic applause for his artistic work.

Mr. Kellerman has this season made a departure from his regular work in taking up what he calls his "interpretative-lecture recitals," which are particularly in demand by colleges and academies; in these he announces his program, explains the content

of both the text and music and gives a few words about the life of the composer, in this way bringing his hearers in closer touch with what they are to hear. On July 9 he will give one of these recitals in Chicago before the National Educational Association of America, at which 10,000 teachers from all over the country will be present. Following closely on this he will sing at the Northwestern Sängersfest in St. Paul, Minn., with a chorus of 4,200 voices and the Minneapolis Symphony Orchestra, Emil Oberhoffer conductor, on July 24, 25 and 26. This will bring his season to a close and it is interesting to note that fully 25,000 miles have been covered by him since last Fall. The coming season promises to be a successful one, as more than a hundred engagements have already been booked for him by his managers, Haensel and Jones.

thoven's "Ruins of Athens" played by the two pianists.

The certificate class of the conservatory was represented by Mabel Eckblom, Ethelyn Hedin, May Hillstrom and Evelyn Lindberg in a piano recital on June 21.

Amateurs in Manchester, England, recently gave Wolf-Ferrari's "Secret of Susanne."

**Lambert Murphy a "Star" Soloist at Next Worcester Festival**

Lambert Murphy, the young American tenor, whose concert appearances are now under the management of the Wolfsohn Musical Bureau, has been engaged as a special soloist for the Worcester Festival, where he will be heard only on artists' night, October 4.

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## AMERICAN CRITICISM HAD ITS EFFECT

Next Munich Festival Will Be of Higher Standard, According to Public Rehearsals—Wagner's "Ring" Given at the Prinz-Regenten Theater—Some Aphorisms by Liszt

Bureau of Musical America,  
Munich, Sophien Str. 5 C,  
June 20, 1912.

SOMEWHAT in the nature of a public rehearsal, the "Ring" was recently given at the Prinz-Regenten Theater, with the price of seats a little over ten marks, which is one-half of what it will cost the American and other foreign visitors when the festival performances take place in August and September. In place of the word visitors I had almost written "easy marks," but perhaps this year's representations will show so great an improvement upon those of last year and the year before that the use of that inelegant epithet will be quite unwarranted.

Judging by the excellent manner with which "Siegfried" was given one has good reason to believe that the management has taken heed of the sharp but very just criticisms published in England and America last year. And that these adverse comments have produced a marked effect in Germany also is proved by the fact that even at this late day there are quite a number of seats still to be had for the Munich Wagner evenings, whereas the offices where places for Bayreuth are sold announced some time ago that no more were to be obtained.

It was my unhappy lot last Winter to have to attend and to describe some pretty poor performances at the Hofoper. Now my lines are cast in much more pleasant places. The "Siegfried" performance was in nearly every respect excellent. Bruno Walter, whom Vienna has graciously lent us for the next four months, appears to be a Wagner interpreter with ideas of his own and with no disposition to read the score after the fashion now in vogue in Bayreuth and elsewhere. His sense of tempo seems intuitively right; there is no dragging, no over-subtlety, and, on the other hand, the accelerando passages are given with sufficient rapidity without ever losing their clearness or their melodic outline. In his temperamental energy Mr. Walter reminds me very much of Alfred Hertz, over whom he possesses the advantage of being able to conduct a sunken orchestra. In consequence, at no time were the voices overpowered.

The singers concerned in the representation under notice were, with one exception, worthy of such a leader and such a work. Mr. Knot's *Siegfried*—picturesque and buoyant dramatically, was beautifully sung with ample resonance and power in the first act, with poetic charm in the forest scene and with ardent fervor in the immortal love duet of the finale. Frau von Falken, the new *hochdramatische*, is a typical German *Brünnhilde* whose vacations should always be spent in Marienbad. A

very large lady, indeed, reminding one of Klafsky and Materna, with a rich and powerful voice for whom the high *tessitura* need have no terrors whatever. I have seldom heard a clearer or more beautiful high C than hers. If any one can impart interest to the rôle of the *Wanderer* it is Feinhals, whose noble tones and eloquent style almost cause one to believe that task possible. Other impersonations which deserve a word of praise are the sonorous *Fafner* of Gillmann, Frau Bosetti's quite unique *Voice of the Forest Bird* and Kuhn's *Mime*, which ranks but little below that of Albert Reiss. The exception noted above was Frl. Lippe, a very inefficient *Erda*. However, in the *festspiele* her place, I am informed, will be taken by Frau Schumann-Heink, who will also sing *Waltraute* in "Götterdämmerung."

There was much to commend besides Walter's masterful conducting in the performance of the last drama of the trilogy, although as the elder *Siegfried* Herr Ernst Kraus\* shouted, barked, screamed—did everything, in fact, but sing. On the other hand, it was an unalloyed pleasure to find Frl. Morena in full possession of all her vocal resources. Her voice sounded unworn, fresh and vibrant, and though never, apparently, giving any thought to the magnitude of her task, she sang to the very last with adequate power and thrilling eloquence. As far as a fascinating personality and surpassing histrionic skill are concerned Berta Morena's *Brünnhilde* stands alone. Surely no one has ever made the daughter of the gods appear more queenly, or the woman more appealingly human!

If any of my readers purpose attending this year's *festspiele* they will have an opportunity of viewing scenic pictures more artistically painted and light effects more skilfully managed than even those observable when the "Ring" is performed in New York. And in regard to stage management Anton Fuchs is still the master of them all.

\* \* \*

A recent issue of the *Neue Rundschau* contains a number of aphorisms by Liszt, some of which will stand translating. Here are some of them:

"Success and I are first cousins."

"I like Mendelssohn, Schumann I esteem; I admire Berlioz, and I love Wagner."

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\*I have good reason to believe that Herr Kraus is not engaged for the *festspiele*.

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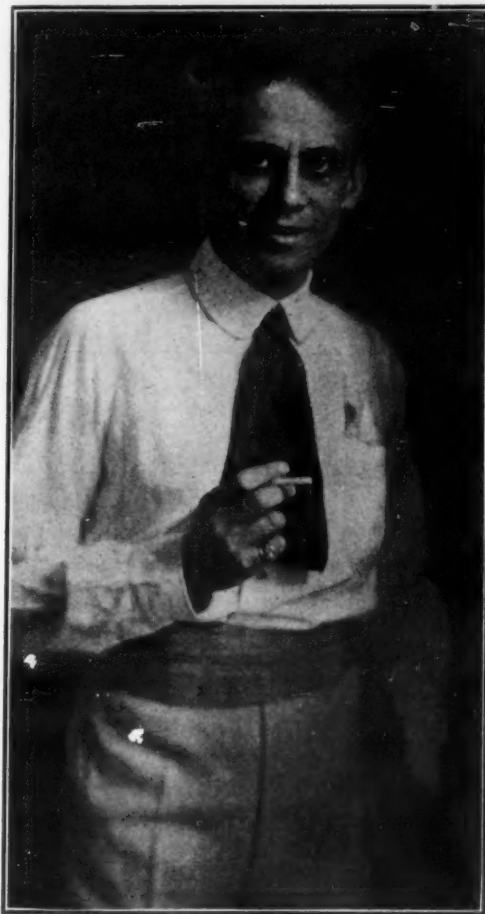
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## COMPOSER BECOMES HIS OWN MANAGER

**M. Malherbe Tires of Delays of Parisian Impresarii and Produces His Opera "Madame Pierre" with Successful Results—Chicago Pianist Heard in Paris—Campbell-Tipton Prominent at Musicale**

Bureau of Musical America,  
5 Villa Niel, Paris,  
June 15, 1912.

A COMPOSER, tired of the ill-will of managers, staging his own operatic works on a rented stage and giving public performances at his own risk and peril—such was the rare spectacle offered in Paris this week when M. Edmond Malherbe, who won the Grand Prize of Rome in 1899, produced "Madame Pierre," a lyric drama in four acts with libretto by Henri Cain and I. Marx.

M. Malherbe, just after he had won the annual contest open to French composers and known as the *Prix de Rome*, was heralded as the musician on whom rested the future of France. His fruitful production of the following years won for him the first prize of 8,000 francs in the great International Musical Competition of 1905 with "Madame Pierre" and the first honors in the great symphonic contest organized by M. Pedro Gailhard at the Grand Opera. His work was performed the same evening as the first production of "Freischütz" and was warmly received.

Since then none of his operatic works saw the footlights of a Parisian stage. Losing patience, he leased a large theater, engaged some good singers, a large troupe of choristers and of instrumentalists, designed his own scenery, took his seat in the orchestra conductor's chair and proceeded to reveal his works to the Parisian public. This quiet assurance and daring, the cost of which is unfortunately not within reach of all young composers, won M. Malherbe a most warm and sympathetic welcome.

"Madame Pierre" reveals the influence of "Louise," but is nevertheless very worthy of attention. A carpenter abandons his wife and child to run after a saloon singer.

Mme. Pierre, the wife, in despair, tries to win back her husband and, rejected by him, finally listens to the proposals of one of her young neighbors, who pays her rent.

They all meet at a little week-end resort on the river Marne, near Paris. Pierre, disgusted with the life he is leading, begs his wife to forgive him. She refuses and he strangles her. Then, still clasping her in his arms, he jumps into the water and drowns.

Alfred Bruneau, in the *Matin*, writes as follows on the score:

"It is vigorous, large, sensitive and sincere. Each character has its individual theme, which is clearly outlined and which transforms and develops itself in the best manner. Talent is manifest from beginning to end and certain pages afford evidence of rare musical qualities."

Edna Gunnar Peterson, the young Chicago pianist, admirably rendered a program composed of numbers by Liszt, Rachmaninoff and Debussy at a musicale given in her honor this week at the home of Mr. and Mrs. Harold Frank Sheets. This was the first time that Miss Peterson had played before a Parisian audience and her success augurs well of her stay in this city.

Oscar Seagle sang some old French songs and some arias by Debussy. Horace Britt, the New York cellist, played several selections which drew forth appreciative applause. The guests included Mr. and Mrs. Milan Soule, Mr. and Mrs. Ernest Britt, Mr. and Mrs. Gladston, Mrs. Edwin Lapham of New York, Count and Countess Panizzardi, Mr. and Mrs. Oscar Seagle and Mme. N. de Chessin.

Thuel Burnham, who during the Winter season has entertained his large circle of friends to rare musical treats at his fortnightly receptions, surpassed himself at his musicale of last Sunday, which was evidently intended as a "farewell performance." It will, in fact, be his last public appearance before his departure for America, where he is to make a rapid Summer tour before his return to Paris. His program comprised the Concerto by MacDowell in D Minor and Grieg's in A Minor, which he played with accompaniment on a second piano by M. Jean Marquet. The effect was noteworthy. Never has it been given his admirers to hear Thuel Burnham play with such brilliance. On several occasions he had given a concerto in the course of a program but never had his program comprised two entire concerti.

His interpretation of MacDowell was truly marvelous. Frederick Townsend Martin, who was present at the rehearsal, could not conceal his deep emotion, and in expressing to the young virtuoso the great pleasure he had experienced he urged him earnestly to devote a whole season at as early a date as possible to a tour throughout the United States. "You have the touch of a master," he exclaimed; "I have rarely heard such playing in all my life, and your success in America will be a striking one."

M. Jean Marquet, who accompanied Thuel Burnham, is well known in the American colony. He has played on many occasions at musicales given by Mrs. McArthur and Mme. Regina de Sales. He is a graduate of the National Conservatory, where he won high honors, and is a disciple of Louis Diemer.

Mme. de Saint-Point ended her successful series of musical matinées on June 11, when she had the assistance of Florent Schmitt, Maurice Ravel, Campbell-Tipton and Igor Stravinski, who all interpreted works of their own.

The American composer, Campbell-Tipton, who has been enjoying much success this Winter in Paris, where he has made his home, had the assistance of Nicolai Sokoloff with his "Suite Pastorale," for violin and piano. Ricardo Vines played works of Debussy and other modernists and Maritza Rozann, of the Monte Carlo Opera, sang a group of songs by Erik Satie.

Mrs. Robert B. Hochstadter entertained some friends with excellent music last week at her Paris residence. The program



Campbell-Tipton, the American Composer, Who Has Made His Home in Paris

included compositions by Schubert, Brahms and Bunge, which Mrs. Hochstadter sang artistically. M. Casella played solos on the clavichord and accompanied some old English songs interpreted by the hostess.

Mrs. Godfrey Lynet Carden and Alice Jane Roberts, of New York, the noted pianist, critic and lecturer, gave a successful musical reception this week in Paris. Laura Rood, Alice Roberts and two of the latter's pupils, Marguerite Tuthill and Mary Wren, took part in the program. Signor Sottolana sang songs by Mario Costa, accompanied by the composer.

Alice Raveau, of the Opéra-Comique, gave a recital at the National Conservatory, during which the masters Camille Saint-Saëns, Gabriel Fauré and Xavier Leroux were heard in their own compositions.

Bellah de Andrada gave a very successful recital at the Salle de Géographie with the assistance of M. Léon Jongen at the piano. All the prominent members of the Brazilian colony, of which Miss Andrada is a popular factor, were present.

Mlle. de Andrada, who is a pupil of Jenny Passama, sang in fine style selections from Scarlatti, Lully, Rameau, Paisiello, Verdi, Delibes, Duparc and Carlos.

Desider-Josef Vecsei gave a piano recital at the Salle Gaveau with his usual success. The program comprised: Carnavales, op. 9, by Schumann; "Auf Flügeln des Gesanges," by Mendelssohn-Liszt; Etude, op. 10, Nos. 7 and 11, by Chopin; Ballade, No. 3, by Chopin, and "Venezia e Napoli," by Liszt.

The "Tenor Contest," organized by Comedia, Musica and Excelsior, took place last week at the Opéra-Comique under the presidency of Théodore Dubois. The first prize, consisting of 500 francs in cash and a course of free tuition by one of the best Paris professors, was awarded to M. Soque, a young farm lad of nineteen, now doing his military service. He sang *Sigurd* and although his technic was inferior to that of his competitors the richness of his voice was such that the jury did not hesitate to class him first.

"Mme. Tetrassini, Caruso and Melba have just been buried at the Opéra," was the news that one could have spread this week in Paris without being accused of falsehood. As a matter of fact, it was only phonograph records of their voice that were deposited in the cellar of the Paris Opéra.

In 1907, for the first time, phonograph records of the voice of Tamagno, Patti, Calvé, Plançon and Renaud, among others, were buried in the vaults of the Opéra and this week it was the turn of other singers of note to learn of the burial of records which a hundred years hence will enable our great-grandchildren to criticize our judgment in matters of singing. The singers whose voices received this premature burial are: Mme. Tetrassini, Brohly, Auguez de Montalant, Korsoff, Farrar, Melba and M. Campagnola, Beyle, Reynaldo Hahn, Franz, Caruso, Amato, Chaliapine and Scotti. Among the instrumentalists were: Kubelik, already buried in 1907, Kreisler and Paderewski.

Before the final burial some of the disks were placed on a gramophone and M. Franz sang an air from "Lohengrin." Mlle. Brohly sang from "Samson et Dalila" and Kubelik closed this weird concert.

As the disks were lowered into their resting place some one said: "They will be heard no more until 2012." Those present looked at one another. Nobody smiled.

DANIEL LYNDY BLOUNT.

Mme. Marguerite Sylva, who last season appeared in this country as a star in Franz Lehar's "Gypsy Love," has just sung "Carmen" at the open air theater at Toulouse before an audience of more than 10,000 people.

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## CHICAGO UNIVERSITY CONCERTS BEGIN

Local Artists Open Summer Series of Programs at Leon Mandel Hall—  
More Commencement Exercises—Unique Chorus at River Forest

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, July 1, 1912.

THE first of the Summer concerts of the University of Chicago, given in the Leon Mandel Assembly Hall, and whose programs are to present only Chicago artists, was given on Tuesday evening of last week by Marie Sidenius-Zendt, soprano, and Silvio Scionti, pianist. A reasonable attendance lent encouragement to the praiseworthy efforts of the university toward a continuation throughout the Summer of their educational efforts on behalf of those who live near their gates. The two groups by Mrs. Zendt were well chosen and proved unhackneyed numbers, consisting of the "Care Selve" from Handel's long unheard of opera "Atlanta"; Grieg's "Woodland Wandering" sung in the original Norwegian, Tschaikowsky's "Du Mondhelle Nacht" and the Strauss "Serenade." The second group was even more modern, with Needham's "Haymaking," Heckscher's "Norse Maiden's Lament," Saar's "Little Gray Dove" and Rachmaninoff's "Floods of Spring." The singer's voice and poise were admirable and her personality made a marked impression with the audience without displaying too much emotion for a Summer's evening. The opening number of Mr. Scionti was the Busoni mutilation of the Bach D Minor Toccata and Fugue followed later in the program by numbers by Chopin, Brahms, Debussy and MacDowell, which were given admirable performance.

The eleventh annual graduation exercises of the Columbia School of Music, of which Clare Osborne Reed is the director, took place Friday afternoon in the Illinois Theater. Two students, Lema Davis and Arthur Thomas Oglesbee, received the post-graduate degree of Bachelor of Music and nine others received diplomas for work in the senior collegiate department. An orchestra under the direction of Ludwig Becker and the school chorus conducted by Louise St. John Westervelt, participated in the program on this occasion. Miss

Davis played the first movement of the Schumann A Minor Concerto in satisfactory fashion and Pearl Marie Barker, one of the graduates whose name does not appear among the list of those receiving diplomas, added two movements of the Saint-Saëns G Minor Concerto. Joseph Kitchen played the whole of the Godard Concerto Romantique for violin and displayed considerable temperament and a strong stage presence which aroused expectations in which you were not disappointed. Of singers there was Joseph Mizer and Edward H. Quinn, who contributed arias from "Lohengrin" and "Faust."

### Drake School Orchestral Concert

The third orchestral concert of the season by the Drake School of Music, which was also the occasion for the commencement exercises and the annual distribution of diplomas, took place on Tuesday evening of last week in the Globe Theater in lower Wabash avenue. Besides the numbers by the orchestra and ensemble classes there were miscellaneous selections by Jessie Shevers, Carl Fricke and Miriam Goodhue Lynch, and of concertos there was a movement from the Mendelssohn Violin Concerto for Mary Bingham, two movements from the Mendelssohn Piano Concerto for Cecelia Bellaire and two movements of the Brahms Violin Concerto for Ralph Michaelis. Three graduate and four post-graduate diplomas were awarded besides a large number of teachers' certificates. The work of the combined opera chorus and orchestra in the Anvil Chorus from "Il Trovatore" and "The Heavens Are Telling," from the "Creation," made an effective finale.

Yet another graduation concert on the same evening took place in the Auditorium recital hall by pupils of the Chicago Conservatory and was set forth on the program as the forty-sixth annual commencement of this institution. The Moszkowski Violin Concerto, played by Benjamin Paley, was a grateful offering, of which the player took ample advantage. Herman Gruenberg, who received the degree of Bachelor of Music for post-graduate work, played the first movement of Grieg's poetic Con-

certo in A Minor, for the piano. Berenice Bosustow MacNab, one of the six young ladies who received diplomas, gave an excellent interpretation of the Beethoven Sonata Appassionata, the program ending with the Grieg "Peer Gynt Suite" by the orchestra of the Chicago Conservatory.

### Sherwood Music School Exercises

The commencement exercises of the Sherwood Music School in the assembly room of the Fine Arts Building on Friday evening of last week crowded the hall with an enthusiastic audience. Again the Grieg A Minor was a grateful vehicle, this time for the display of the effervescent temperament of Louise Wendel. Debussy's "Afternoon of a Faun" requires sterling musicianship for its interpretation and it was on this occasion entrusted to Fay Smith. The Chaminade "Concertstück" for Annette Waxman, a movement from the Arensky Concerto for Evadne Shaak and the Rubinstein D Minor for Florence Wahl were others of the piano offerings. Arthur Fram, Esther Vincent and Martha A. Stelzl afforded the balance of the program.

Before taking up her Summer stay at Bradley Beach, on the New Jersey coast, Mme. Rosa Olitzka goes to Cumberland, Md., for a Fourth of July Festival, returning to her home in Chicago again in order to appear in the concert of the United Swedish Societies, to be given in the Coliseum on July 13, under the direction of Chev. E. B. Emanuel, assisted by the Chicago Opera Orchestra. Manager F. Wight Neumann has also engaged Mme. Olitzka for a song recital in the Studebaker on November 17.

### A Chorus of 1,600 Voices

River Forest boasts of a rather unique choral organization, made up of 1,600 voices under the direction of Mrs. Philmon B. Kohlsaat, which, aside from its eleven concerts during the past Winter, has appeared weekly on the programs of the River Forest Women's Club. Not only that, but for two years this chorus has appeared before the public without scores of any kind and the tonal finish secured by this means is a remarkable exposition of the possibilities which lie in that direction. Bendall's "Lady of Shalott" and Debussy's "The Blessed Damsel" are among the novelties which have gone into the making up of their interesting programs.

The first of the Summer term lecture recitals of the Chicago Musical College was given on Saturday morning of last week in the Ziegfeld Theater by Harold B. Maryott on the "Personal and Educational Requisites of the Music Teacher." The musical program was given by Carl Reckzeh, pianist, and Kurt Donath, tenor, both of the faculty. These musicales will be a regular Saturday morning feature throughout the Summer term.

### Chicago Teachers in Europe

Chicago teachers resting in Europe this Summer will include Adolph Mühlmann, Paul Stoye, Walter Knipfer, Rose Blumenthal, Henriot Levy, Theodora Sturkowsky and Edna Gunnar Peterson. Miss Peterson married in Harriman, N. Y., long enough to play at the wedding of Hildgarde Jaegerhuber, the youngest daughter of the well-known New York family of that name. Miss Jaegerhuber was a pupil of Miss Peterson during her recent stay in Berlin.

Word is received from James G. MacDermid, composer-pianist, and his wife,

Sibyl Sammis-MacDermid, who are having a strenuous tour among the Summer Chautauquas in Colorado, Wyoming and throughout the West. NICHOLAS DEVORE.

## FINDS METROPOLITAN'S REPERTOIRE TIRESOME

Too Few Roles to Suit Leo Slezak, Although Artistic Perfection of the Performances Is Inspiring

Leo Slezak, the tenor, was interviewed on operatic conditions in New York on his way from Berlin to Vienna recently and the New York American quotes his remarks. Mr. Slezak could not say enough in praise of the artistic perfection of the Metropolitan performances but he objected to the limited repertoire.

"To listen to opera given by the Metropolitan ensemble," he said, "is an artistic revelation and an inspiration which neither the public nor the artists could even dream of until they heard it. Notwithstanding this, viewed from an artist's standpoint, the New York system has its serious drawbacks, and I doubt even if the huge salaries offered will induce European artists to remain permanently on the Metropolitan payroll. However the perfection of the performances impresses the artists, there remains the fatal objection of monotony."

"The repetition of the same rôles at the Metropolitan causes monotony for all European artists. In my case, for instance, it was 'Otello,' then 'Otello' again and still again 'Otello.' 'Otello' to-night in New York; 'Otello' next night in Brooklyn and next night the same elsewhere. I became very tired of 'Otello.'"

"Only to-day I have received a letter from New York announcing that next season I am to sing 'Raoul' in 'Die Hugenoten' and to appear also in 'The Magic Flute.' Still this is insufficient. I have countless rôles in my repertoire, and I want work including all these, occasionally. That is why they couldn't tempt me to spend a longer time than next season in New York."

### Lucy Marsh Engaged by Two Western Choral Clubs

Among next season's engagements for Lucy Marsh, the soprano, are an appearance with the Apollo Club of St. Louis on November 26 and a concert with the Arion Society of Milwaukee on February 20.

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## WAGNER DEVOTEES MEET AT BUDAPEST

Americans Prominent in Festival—A Short Route to Violin Technic—Summer Vacation at Vienna's Hofoper

Bureau of Musical America,  
Ploosgasse 6 (IV),  
Vienna, June 15, 1912.

THE Wagner festival performances which have just taken place in Budapest were attended by signal success. Markus, the energetic director of the Volksoper, complied with an ardent wish of the many Wagner lovers in the Hungarian capital when he arranged this Wagner cycle and engaged the most famous European and American interpreters of the great composer. At the Royal Opera in Budapest performances in the German tongue are prohibited, hence Wagner is debarred, and despite the prices at the Volksoper being raised to fivefold their normal figure, the house was filled to overflowing nightly.

Prominent mention was accorded by the local press to Mme. Cahier as *Brangäne*, *Ortrud*, *Fricka* and *Waltraute*. Maud Fay, of Munich, was a pleasing *Elisabeth* in "Tannhäuser." Frieda Hempel as *Elsa* and Eva, Eva van der Osten as *Senta*, were fine representatives of these various parts, and among the men Knotte, Feinhals, Carl Braun and van Rooy were at their best. Whether the pecuniary result of the venture was as great as its artistic success is a matter of doubt, despite the enormous audiences and the high prices, for the sums expended in salaries were inordinately large.

In a very few weeks the Hofoper will close its doors for the Summer vacation. Little of interest is in view during this brief space of time, save a revival of the "Evangelimann," and in the festival week a performance of "Dalibor," which has not been heard in Vienna for a long period of years. During the vacation various changes will be made in the opera house, notably the substitution of electricity by government decree as emergency lighting. Besides, the work rooms will be considerably enlarged, so that all the work of preparing costumes and decorations may be done in the building.

Director Gregor is about to go to Paris and London for the acquisition of new works and new artists. For the first performance on any stage he has accepted for next season "Das Spielwerk und die Prinzessin" (The Music Box and the Princess), opera in two acts and a prologue by Franz Schrecker, the opera "Nötre Dame" after Victor Hugo's novel by the violoncellist of the Hofoper, Franz Schmidt and the one-act ballet "Princess of Trebizonde," to which, upon invitation of Director Gregor, Oscar Straus has composed the music.

At the Volksoper Director Simons has fixed upon October 5 for the first performance of Wolf-Ferrari's "Jewels of the Madonna."

A new orchestral work by Richard Mandl, whose "Griselidis" was revived with great

success during the past season, a symphonic rhapsody entitled "Fête nationale du quatorze Juillet," will be brought out by Oscar Nedbal and the Tonkünstler orchestra next season.

The popular concerts for young people, initiated by Hugo Knepler Winter before last, have taken a firm hold on the musical life of Vienna and now serve as an im-



Mary Dickenson, the Violinist, and the Ostrowsky Apparatus for the Physical Development of the Hand

portant factor in the training of the young for serious musical work. Their scope will be widened next season by a literary and elocutionary department to be represented in the program.

The cycle entitled "Vom Hörenlernen" (learning by hearing) given by the pianist Gisela Springer was concluded on Wednesday of last week and has also proved an excellent pedagogical idea. The programs were all arranged with a fine understanding, the youthful hearers instructed in musical form, proceeding from the simple to the complex, were taught how to listen properly, that is, with musical understanding of the work interpreted, their dormant imagination roused and stimulated by the simple but impressive explanations given of the various numbers on the programs. In addition to Frl. Springer herself several artists of the first rank unselfishly lent their assistance to the execution of this plan and the increased interest displayed from concert to concert bore best witness to the fact that an actually felt want was thereby supplied.

The young singers who graduate this year from the Imperial Royal Conservatory of Music gave proof of their ability and what they have learned in the years of their study in two operatic performances—

respectively "Figaro's Marriage" and "Werther"—to overflowing houses at the Theater an der Wien last Saturday and Monday. The plan of performing entire operas has wisely superseded the former practice of producing single acts of various operas or mere selections torn from their context, and is naturally a far better test of individual ability to sustain a part. As a matter of fact managers from theaters all over the country attend these performances and often a very fair engagement for a beginner is the result. It is even a possible occurrence, though a very rare one, to be sure, that direct transit to the Hofoper may ensue. It has proved, however,

that for a future successful career the training on the small stage of some provincial theater is far more promising, since there the beginner is kept busy all the time and in the most diverse rôles, while in a prominent theater there is only the chance now and then of some small part, a sad bar to stage routine.

I had a very interesting talk the other day with Mary Dickenson, the well-known violinist, who has just returned from a highly successful concert tour and is booked for America next Fall. Miss Dickenson has undertaken to be representative here for a remarkable apparatus invented by Ostrowsky in London, a means of physical development of the hand which bids fair to revolutionize all practice. Miss Dickenson drew off her gloves and showed me with satisfaction how large her left hand had grown (not usually a matter to be proud of to a young lady), and how much greater its stretching capacity after a few months' use of the apparatus, which she now lets her pupils employ also. It does away with endless tiresome hours of practice, which sometimes wear out the brain and even tend to accentuate natural defects, such as poor circulation and stiff joints. Very few hands are perfectly adapted to violin playing and this help is an inestimable boon to instrumentalists of all kinds, string and keyboard. Miss Dickenson is also very enthusiastic as to the Ostrowsky violin method, though herself a Sevcik pupil, and considers it the most scientific and best thought out.

ADDIE FUNK.

Paderewski has received the degree of Doctor of Philosophy from the University of Lemberg.

## ITALY OFFERS SOME NEW GRAND OPERAS

Milan Regards Meeting of Gatti-Casazza, Dippel and Mingardi as Significant

Bureau of Musical America,  
8 Via St. Maria, Fulcorina,  
Milan, Italy, June 11, 1912

OTTORINO CHECCHI and Gastone degli Aberti have collaborated and are writing a libretto for the music of Gaetano Luporini, composer of the "Collana di Pasqua," "Dispetti amorosi" and "Nora."

A new lyric drama in one act which will be presented very soon is that which Gionni Bucceri has written for the libretto of one of our young poets. The drama is entitled "Marken" and the action is laid in Holland.

Arizzo Pedrollo has composed "Rosmunda" to the verses of Luigi Siciliani in three acts.

Another new opera has been composed by Marziano Perosi, a brother of the illustrious Don Lorenzo. This new work is entitled "Pompei" and has already been presented at Vienna, where it created much discussion. Many theaters have already secured this work and in a short time it will be produced in Milan.

I have already given the probable program of La Scala's next season. Several changes have, however, been announced since by Maestro Mingardi, director of Milan's chief opera house. The list of operas includes "Lohengrin," "Salomé," "Ugolino," "Rigoletto" and "Carmen." Among the novelties, besides the "Habañera," by Laparra, already announced, are "The Girl of the Golden West," by Puccini, first appearance in Milan, and "L'Amore dei Tre Re" (The Love of the Three Kings), tragedy by Sem Benelli, music by Montemezzi. The tenor De Muro, last season's wonder, will sing *Don José* to the *Carmen* of Maria Labia, formerly of Hammerstein's New York company.

Another of Italy's big opera houses, the Regio of Turin, will have an important Winter season. The operas to be given are "Götterdämmerung," Wagner; "Colombo," Franchetti; "Isabeau," Mascagni; "The Jewels of the Madonna," Wolf-Ferrari; "The Masked Ball," with Stracciari, and, perhaps, "The Girl of the Golden West," Puccini, and "Debora," by Maestro Fino. Rudolfo Ferrari will conduct the orchestra.

A few days ago Mingardi, director of La Scala, Milan; Gatti-Casazza of the Metropolitan, New York, and Dippel, of the Chicago Opera Company, met in Berlin. This meeting was surely not by accident and goes to confirm the news that there is a combination pending between La Scala of Milan and the two leading American opera houses, news which has been about for some time, although both Mingardi and Gatti-Casazza deny that this was the object of their visit to Berlin.

A. PONCHIELLI.

S. William Brady's Pupil Wins Favor

Olive Ulrich, who has been engaged to sing the rôle of *Annabel* in "Robin Hood" and will be with that company next season, has won much praise for her work. Miss Ulrich has studied and coached for several years with S. William Brady, who has placed many of his pupils in professional positions.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

WERE Dvorak still with us he would undoubtedly open with interest and eagerness an orchestral score bearing the title "Comedy Overture on Negro Themes,"\* and the name of an American composer, Henry F. Gilbert. Dvorak had a few doughty disciples during his lifetime, but he was probably enough of a prophet to know that the seed planted by him could not germinate, and especially could not produce anything approximating to a mature growth for a considerable period of years. What judgment he would form of this latest expression of the movement he was so potent in launching cannot be said, but whether or not it bears out his conception of the possibilities inherent in negro themes he could not but recognize this work to be a very definite, forceful and poetic manifestation of the idea.

The composition, in general, will not have the critical recognition which it merits, as most of the critics appear to have come to a tacit understanding at the outset to give no serious recognition to American works finding their basis in the primitive music of America. The work itself, however, is bound to make its way. It was first produced by Franz Kaltenborn at one of the New York municipal concerts in Central Park two years ago, its next performance being by the Boston Symphony Orchestra in Boston under Fiedler and at the People's Symphony concerts in New York. The success of the work was instantaneous on all occasions.

A prefatory note to the score tells that it was originally intended as the overture to an opera based upon the Uncle Remus stories of Joel Chandler Harris. Certain matters of copyright, however, made it impossible to proceed with the work of this opera and the overture has been left to stand by itself without any special programmatic significance being given it.

The actual negro material used consists in all of three motives of four measures each and one theme eight measures in length. These have been treated in what is customary nowadays to call a "free" form which, in the end, usually brings us around to something approximating the sonata form.

The first melody, in the key of the overture, B flat, is piquant and sharply rhythmic and is treated straightforwardly as

a tune with an accompaniment, without developmental involutions. This theme carries with it a pronounced spirit of jollity and good nature, and after a brief statement is interrupted by a more stentorian motive on trombones and bassoons. This is strikingly and oddly harmonized and alternates with the basses which give out a theme that is later to have much greater prominence in the work and which becomes the subject of the fugue which constitutes the major portion of the development section of the work. This is an ascending and descending theme of strong rhythmic characterization on the notes of the chord of the seventh. The first theme is restated and leads over to a *maestoso* theme ushering in a total change of mood. This theme is of a remarkable nature and is spoken of by the composer himself as being "unusually wild and romantic in character and withal of considerable nobility." It is extremely broad and intensely appealing, and follows the opening of the overture with peculiar effectiveness. Its harmonization has some keenly modern touches which perhaps owe their inception to the Gallic renaissance.

The fugue enters immediately upon the heels of this theme, and its whirl rapidly becomes fast and furious. The parts are wrought with extreme care, those of the strings and woodwinds being very elaborate, while the brasses content themselves chiefly with hurling in fragments of themes which have been heard previously. The fugue is worked out with much elaborateness and after completing its strictly fugal portion the work passes through a brilliant contrapuntally treated section to a very majestic passage of the full brass choir, which presents the fugue theme in an extended and developed form. The other instruments enter with fragments of the *maestoso* theme, and this whole passage, deep breathed in its conception, is of great uplift and nobility. The only passage in the work which appears to be at all weak structurally is that by which the return to the first theme is made, and which fails to evoke the necessary sense of expectancy and preparation. A regular recapitulation is indicated by the return, but without fully developing itself as such passes over into a free and brilliant conclusion.

This entire work breathes a spirit of poetry and romance and above all an exuberant sense of humor which is certain to endear it to American concert-goers and which will sooner or later attract attention to it in Europe. The orchestration is rich and high in color, and in its technical refinements worked out with the greatest care. It is, in fact, one of the most finished pieces of work which this highly original composer has given out. It will go far toward giving him a place in the front ranks of American composers. The work makes no particular concessions to ultra-modernity. Its aim is rather to be direct and melodic, but the composer shows ample knowledge of modern resource. It will probably receive more attention at a time when compositions of more melodic value and less harmonic extravagance are more in vogue than they are at present.

A. F.

A SHORT lyrical song that will command the attention and approval of many music lovers is Berthold Neuer's "The Pines"† to a poem by William T. Washburn, which appears from the press of Carl Fischer, New York. In this song Mr. Neuer, who made his debut as a composer last Autumn in two ultra-modern settings of poems by Arthur Symonds, is found uttering musical thought of a much simpler and more direct character than he chose to emulate in his previous work.

Melodically the song is strong and there are harmonic touches of much charm to be found on the second page where a series of modulations through E flat major, E major, B major and enharmonically through C sharp major brings back the original tonality of D flat. It is exceedingly well written for the voice and the composer is surely fortunate in having Signor Bonci, to whom the song is dedicated, include it on his recital-program.

The piano accompaniment is idiomatic and not difficult.

\*"THE PINES." Song for a high voice. By Berthold Neuer. Published by Carl Fischer, New York. Price, 50 cents.

TWO volumes of passing interest‡ are issued by Bote & Bock, Berlin; they are a "Grünfeld Album," a collection of selected pieces by the Austrian composer-pianist, Alfred Grünfeld. In it are the "Serenade Orientale," "Petite Valse," "Mazurka à la Viennoise," the familiar Romance, op. 45, No. 1, the only composition of this composer well known in this country, "Sérénade Napolitaine," "Chanson sans Paroles," "Valse Mignonne" and "Konzert Paraphrase über Walzer-Motive aus Johann Strauss's nachgelassenem Ballette 'Aschenbrödel.'" Though few of the compositions are beyond the conventional, either melodically or harmonically, they are all of them excellent piano music and as such will be of interest to performers on that instrument.

The other volume is "Slawische Volkszene," by Felix Nowowiejski, op. 18; the composer was in America this Spring to conduct his oratorio, "Quo Vadis?" which was sung by the Catholic Oratorio Society of New York, and this choral work shows a trained hand at choral writing. It is a scene for chorus and orchestra and is ingeniously conceived, there being much national color in the work. It opens with a fiery mazurka, followed by a *Molto Tranquillo* section, a *capella*, after which the original dance movement turns to the end. It bears a dedication to Ignaz Paderewski, the noted pianist.

†"GRÜNFELD ALBUM." Eight Selected Piano Compositions. By Alfred Grünfeld. "SLAWISCHE VOLKSSZENE." Scene for Mixed Voices with Orchestral Accompaniment. By Felix Nowowiejski, Op. 18. Piano Reduction. Price M. 4.—netto. Published by Bote & Bock, Berlin, Germany.

THREE new secular songs, one sacred song, a trio for the unusual combination of soprano, alto and tenor voices with violin obbligato and piano accompaniment and two piano pieces are among the new issues of the John Church Company.§

Harriet Ware's "Tis Spring" is a dainty song in extremely simple style, while her "The Oblation," built on more pretentious lines, would seem to contain more interesting musical ideas. Charles B. Hawley's "Singing of You" and "Love's Life," the latter to a lovely poem by Frederick H. Martens, have the merit of being melodious, if not very original; Alexander Macfadyen's "My Love, She Needs No Jewel Shrine" for three voices with violin obbligato, is well written, but is hardly necessary, as the demand for music written for this combination is very small, except for a few special occasions. The same composer's sacred song, "Bow Down Thine Ear, O Lord," inscribed to the noted soprano, Mary Hissem De Moss, is made of excellent material and should win the approval of solo sopranos in churches throughout the country.

Two piano compositions by W. O. Forsyth, op. 3, "A Summer Afternoon" and "The Lonely Pine," also appear, of which the second is the better; it is a *Largo espressivo* in B minor, strongly chromatic in scheme and contains depth of thought and a melodic fluency far in advance of the other piece; it would be a welcome number on the recital program.

§"TIS SPRING," "THE OBLATION." Two Songs for a Solo Voice with Piano Accompaniment. By Harriet Ware. Price 60 cents each. "SINGING OF YOU," "LOVE'S LIFE." By Charles B. Hawley. Price 60 cents each. "BOW DOWN THINE EAR, O LORD." Sacred Song by Alexander Macfadyen. Price 60 cents each. "MY LOVE, SHE NEEDS NO JEWEL SHRINE." Trio for Soprano, Alto and Tenor Voices, with Violin Obligato and Piano Accompaniment. By Alexander Macfadyen. Price \$1.00. "A SUMMER AFTERNOON," "THE LONELY PINE." Two Compositions for the Piano. By W. O. Forsyth, Op. 33. Price 60 and 30 cents respectively. All published by the John Church Company, New York, Cincinnati and Chicago.

THE Oliver Ditson Company has during the past three or four months been extraordinarily active in publishing new works in all forms, songs, piano and violin compositions and organ works.

The violin works include two recent compositions of Carl Busch, a dainty Serenade in G and an interesting Arioso in G, both for players of considerable facility; a Romance by Gaylord Yost, dedicated to the American violinist, Francis Macmillen; Hans S. Linne's "Une Pensée" for the G string, and a new edition edited by Eugene Gruenberg, of Mylnarski's Mazurka in G. New organ pieces are Delibes' "Arioso" and the Handel "Air à la Bourrée," transcribed by Hervé D. Wilkins; a Prelude in C Sharp Minor, by Anton Votorinski, transcribed by Harvey B. Gaul, and two original compositions, Herbert W. Wareing's Pastorella in A flat and John A. West's Meditation in C.

The list of songs and piano pieces published this year by this firm is a notable one and the following figure prominently in the new additions to the catalogue. There are Paul Ambrose's "At the Setting

of the Sun" and "When Ships Put Out to Sea," two songs, "Butterfly" and "Sing a Song," by Alexis L. Browne; "Waitin'," by Frederick Gunster; Nicholas Douty's "Auf Wiedersehen," Barnby's "Sweet and Low," arranged by Heinrich Kiel with violin *ad lib.*; "Sweetheart," by H. J. Stewart; Lily Strickland's "Compensation" and "At Dawn," both of them by far the best work yet done by this composer; George Chapman's "When Spring Comes Laughing," Mary Knight Wood's "A Song of Spain" and "A Song of Tangier," Carl Busch's "Christmas Eve," Camille Decreux's "Supplication," William G. Hammond's "Ah, Sweet, Thou Little Knowest," Reginald Barrett's "The Birth of Love," W. Franke-Harling's "A World Enchanted," Antonio De Grassi's "The Night Is Nigh," Stephen Townsend's "Thou Art So Like a Flower," William R. Spence's "To You," Lillian Taitt Sheldon's "Song of a Nest" and J. C. Macy's "Come Home, Little Girl." There are also a set of action songs with suggestions for performance, "A Tambourine Song" and "An Umbrella Song," by F. A. Challinor, and "The Bee and the Butterfly," by J. B. Tomlinson; there are two duets, Willem Coenen's "Come Unto Me," arranged by Samuel Richards Gaines for soprano and tenor, and Tchaikowsky's "Morning Glow," Samuel Rousseau's "My Jesus as Thou Wilt," adapted by A. H. Ryder, and the "Fac ut Portem" from Rossini's "Stabat Mater" in a new edition comprise the sacred issues.

For the piano we find W. Aletter's "Pavane Louis XV" and "The First Love-Letter," a new edition of Henry Bollman's "Convent Bells," Dvorak's familiar Humoreske, op. 101, No. 7, in the original key of G flat and also transposed to G major, edited by John Orth; Simonetti's "Madrigale," Per Lasson's "Crescendo," Liszt's "Eclogue" from the "Années de Pèlerinage," an arrangement of the "Evening Prayer and Dance of the Angels" from Humperdinck's "Hänsel und Gretel"; two salon pieces by Edmund Braham, "Billets Doux—Valse Lente" and "Wooing of the Waves"; H. Engelmann's "Corals," Carl Wilhelm Kern's "Electra," "My Regiment," H. Engelmann's "The First Ball," "To the Banquet," "In the Moonlit Garden," "In Quaint Costume," N. Irving Hyatt's "Elfin Revel," Humoresque, Valse in F, "The Hunt," Carl Wilhelm Kern's "At the Circus," six pieces in the second grade; A. E. Warren's "With the Stream," Frederic Emerson Farrar's "In the Sunlight," Jean Antiga's "Maiden's Reverie," "Moment of Rapture," "My Native Land," Richard Ferber's "Album Leaf in C" and "Moment Musical in A Minor," John M. Steinfeldt's "La Petite Fileuse," Toccata in G and "Chanson d'Amour," highly interesting pieces; Leschetizky's "Melodie à la Mazurka" and Susan Schmitt's "Alla Turca," "May 'Time," "The Surprise" and "Very Happy."

Two harp solos, F. J. Lapitino's transcription of "Alice, Where Art Thou?" and John Cheshire's "Joyous Spring," and a group of saxophone solos by T. H. Rolinson, "Delecta-Fantasia," "Prismatic Polka" and "Calypso Polka" are also recent issues.

§NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT, DUETS, PIANO, ORGAN AND VIOLIN COMPOSITIONS. Published by the Oliver Ditson Company, Boston, Mass.

OTTO SINGER, whose work as an arranger of the Strauss symphonic poems and music dramas and also as a Wagner arranger is familiar to many musicians and music lovers, comes forward as a composer in two volumes of four-hand pieces for piano, "Wenn Meine Kinder Tanzen," op. 10, published by Bote & Bock, Berlin.

The pieces are not over-serious in style, some of them being in waltz rhythm and others in four and two-quarter time. They are exceedingly well done and show the hand of a musician of fine technical ability and artistic taste. Titles are not assigned the individual compositions, but their character is such as to make them readily understood by the average player. They should interest teachers who employ duet-playing in their teaching. A. W. K.

||"WENN MEINE KINDER TANZEN." Six Pieces for Piano Duet, in Two Volumes. By Otto Singer, Op. 10. Published by Bote & Bock, Berlin. Price 2 Marks net, each volume.

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## BEGIN CAREERS AS OPERATIC DANCERS

Young Ballerinas Show Proficiency at Metropolitan's Ballet School  
Commencement Exercises—Eva Swain Chosen as Première  
Danseuse for Next Season

AFTER two months and a half of inactivity the Metropolitan Opera House opened its doors on Thursday afternoon of last week to the privileged few who had been invited to see the Commencement Exercises of the Metropolitan ballet school

rehearsal theater on the top of the opera house, which is the classroom of the ballet school. In this auditorium was assembled an audience of proud relatives and friends, with here and there a member of the Metropolitan staff who had not joined the operatic exodus to Europe.

The keynote of this commencement was the informality which seemed to pervade the gathering. Mme. Cavallazzi welcomed her friends from a position in front of the stage.

Mme. Cavallazzi was without the services of many of her best dancers, owing to the fact that the directors of the Metropolitan had given permission to sixteen of the girls to accept outside engagements during the Summer. She was aided, however, by several of the graduates who are now members of the Metropolitan ballet. Seventeen of her pupils have been appearing this season in the ballets down stairs on the regular stage, and next season the number will be increased to twenty-two. Chief among Mme. Cavallazzi's offerings in the commencement program was Eva Swain, who has been a private pupil of this instructor since the opening of the school. Before Mr. Gatti left for Europe he engaged young Miss Swain as a *première danseuse* at the opera for next season, and she will be the first American prima ballerina to make her debut at the Metropolitan.

Opening the brief program of the afternoon was a waltz ballet by twelve young girls who are first year students at the school—the Misses Mattison, Heck, Birney, Begieburg, Mitten, Bartlett, Dale, Smith, Groseberg, Gaunt, Dubinsky and Williams. These dancers showed remarkable proficiency, considering the short time during which they had enjoyed Mme. Cavallazzi's tutelage.

One of the keenly enjoyed features of the afternoon was the humorous polka in peasant costume, with little Ashby Henry as the boy and even-smaller Ethel Schwartz as the girl. Miss Schwartz displayed a natural grace and an unusually well developed sense of facial expression which made her a miniature pantomimist. In the little story of the dance she appeared as a sprightly exponent of the polka, while Miss Henry was excellent in her mock awkwardness as the boy who could not follow his partner in her fancy steps. Finally the boy was taught the dance by his companion and the two whirled off the stage in delight.

Next came one of the real delights of the program, a "Pas à Cinq" by a group of the older pupils, whose artistic work spoke wonders for the results of the school. These young girls were Loretta Glynn, Jessie York, Florence McNally, Musette D'Evreux and Margey Bentley, to whom were allotted the incidental solos throughout the dance. In her real joy of dancing Miss Bentley was most refreshing, and her graceful facility was combined with an attractive personality which made her solos among the best moments of the afternoon.

Mme. Cavallazzi was somewhat alarmed because the "baby" of the class, Ruth Weinstein, had not yet arrived, which necessi-



Scene at the Rehearsal of the Ballet School of the Metropolitan Opera House

tated the bringing forward of the Mazurka by the first year girls. Tiny Ruth put in an appearance just in time to go on the stage with her doll for her pantomime dance, "Playing with my dear Tottie." Such mature dancing from a wee youngster made the dazed audience rub its eyes with the expectation that the doll itself might break into a dance at any moment.

Following this exhibition of talented childhood came the event of the afternoon in the appearance of Miss Swain in a "Pas à deux" with Miss Glynn, who ably assumed the costume and the poses of a

a wistful charm about her movements which marked the possession of personality, that quality which is so necessary to a great dancer. At the close of her final number Miss Swain was called to the front of the stage and showered with so many flowers that Miss Glynn had to help her carry them off the stage.

After this star number the interest was well sustained by a delightful "Pas à Trois" danced by some of the talented younger girls, Genevieve Luhrs, Queenie Smith and Miss Henry, and the grand finale, which introduced all of the pupils, from Miss Swain to the "baby," in a series of intricate evolutions which were remarkably well done.

The audience now had its second novel sensation when the dancers appeared on the floor in their ballet costumes and served the refreshments for the informal reception which followed the dancing. In this capacity the girls showed that naturalness which was a reflection of the wholesomeness of the school. This was evidenced in a little gathering around the stage after Miss Swain had given all the girls a Commencement remembrance in the shape of a framed picture of herself.

After the reception Mme. Cavallazzi explained to those interested in the work of the school that a girl cannot become a *première danseuse* unless she begins her training as a child. "The reason for this," she declares, "is that the dancer's foot must be trained when it is in the pliable condition of early youth, otherwise it will not stand the strain of toe dancing. We get the foot in a highly supple state by giving the child the exercise which is called the 'battiment,' and the very first work of the student is a series of exercises which give her agility and grace. It is possible for the more mature dancer to brace the foot with a shoe which has a metal substance at the end of the toe, but that is not toe-dancing."

Here Mme. Cavallazzi requested young Miss Bentley to remove one of her ballet shoes, the flexible toe of which was used as a demonstration of the lack of artificial aid and the necessity for hard work imposed upon the girl who is studying to become a *première danseuse* in one of our operatic ballets. K. S. C.



Mme. Cavallazzi Teaching One of Her Students in Toe Dancing

Mordkin. Miss Swain's engagement at the Metropolitan made the observer assume a different attitude toward her dancing, and she measured up extremely well according to the standard of a *première*. Aside from her inherent talent and the painstaking training which she has received, there was



Three Talented Pupils of the Metropolitan Ballet School, from Varying Grades of Advancement—Above, Genevieve K. Luhrs, One of the Younger Students. In the Center, Eva Swain, Engaged as a *première Danseuse* for Next Season at the Metropolitan. Below, Margey Bentley, One of the More Experienced Dancers

under the direction of Mme. Malvina Cavallazzi. To be exact, this operatic institution did not open its doors, but its one stage door on the Fortieth street side of the building. This was in itself a new sensation to those whose glimpses of operatic life behind-the-scenes had been gained by way of the entrance to the offices, which is used by such important personages as prima donnas and impresarii.

Entering the stage door like any humble member of the Metropolitan rank and file the commencement guests found their way through a variety of stage paraphernalia to the elevator, which conveyed them to the



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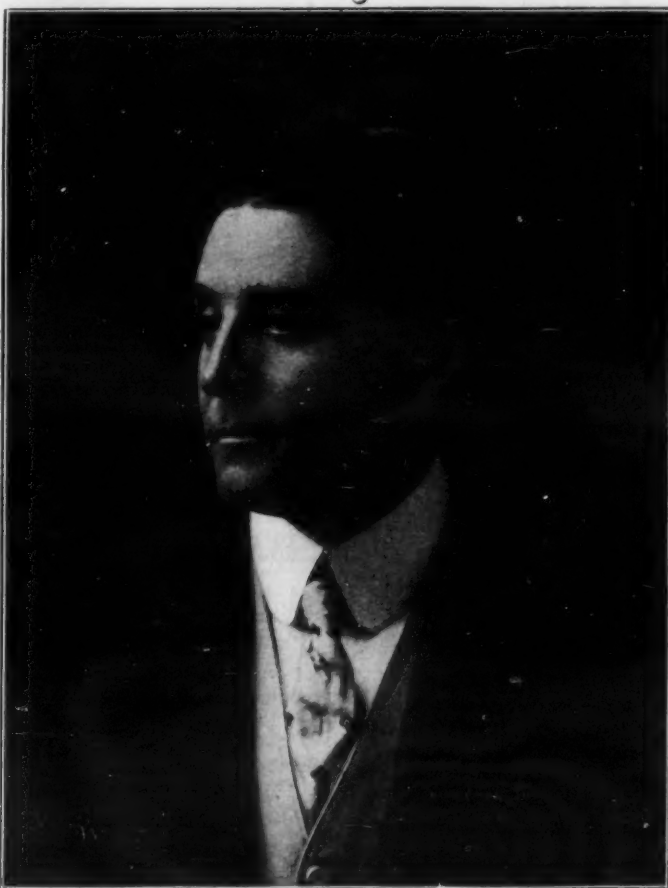
## GEORGE PROCTOR RESUMES ACTIVITIES AS PIANIST

BOSTON, July 1.—George Proctor, the pianist, who was obliged to shorten his public work the past season owing to ill health, has already many important engagements booked for next season, among them being an appearance in November with the Boston Symphony Orchestra in Boston; engagements with the Kneisel Quartet, the Hartford Musical Club and a number of recitals in New York, Philadelphia, Washington and other cities of the East.

Mr. Proctor was the soloist at one of the Sunday evening concerts at the Boston Opera House last season, playing the Grieg Concerto with the orchestra and in the early part of the season gave two recitals, one at Jordan Hall and one at Fenway Court. Mr. Proctor delights in placing novelties on his programs and at his recitals last season works by such modern composers as Debussy, Fauré and Arensky were features of his recitals. The Eroica Sonata of MacDowell also found a place on one of his programs.

Mr. Proctor is an ardent devotee of the modern French school and has made serious and exhaustive study of these works. He plays with the fire and conviction of the true artist, and it is easy to understand his popularity in the many Eastern cities in which he has played in the past few seasons. When at Boston Mr.

Proctor gives some of his attention to teaching and is a member of the faculty of the New England Conservatory of Music. According to his present plans he will appear in a large



George Proctor, the Boston Pianist

number of concerts in this city during the coming season. D. L. L.

## WISCONSIN TEACHERS CONVENE AT RIPON

Association Elects Officers and  
 Chooses Madison for Next  
 Place of Meeting

RIPON, Wis., June 30.—The third annual convention of the Wisconsin Music Teachers' Association was held in Ripon on June 25, 26 and 27. Mayor L. G. Kellogg made the address of welcome, which was followed by an address by President Silas Evans, of Ripon College. Mrs. J. F. Sweeney, of Janesville, president of the association, concluded the first afternoon's meeting with an interesting talk. At the business meeting the following officers were elected: President, Prof. Elizabeth B. Bintliff, director of music at Ripon College; vice-president, Dr. L. A. Coerne, Madison; secretary, Mrs. Chas. E. McLennan, Milwaukee; treasurer, Amos D. Kane, Milwaukee; auditor, Mrs. Anna C. Heilman, Merrill. The next meeting will be held at Madison.

Interesting programs for the morning, afternoon and evening of each day were presented. Among the recreations for the delegates was an auto trip to Green Lake, with luncheon at one of the many Summer hotels. The complete program was as follows:

### TUESDAY EVENING.

Concert—Organ, Fugue from "Pastoral" Sonata, op. 88, Rheinberger; Florine Mae Weimer; Piano, Sonata "Heroic," Campbell-Tipton, Mrs. Olive E. Atwood; Songs, "Where'er you Walk," Handel, "Wood-Wanderings," Grieg, "Dream at Twilight," Strauss, "Gypsy Song," Dvorak, Carl J. Waterman; Violin and Piano, Sonata op. 8, Grieg, Percy Fullinwider, violinist, Arthur H. Arneke, pianist; Organ, "Morning," "Evening," Alfred Hollins, "Marche Funèbre et chant Serephique," Guilman, Miss Weimer; Songs, "Banjo Song," Homer, "Uncle Rome," Homer, "Morning," Speaks, Mr. Waterman; Piano, Klavierstück op. 25, No. 7, Schindler, Rhapsodie, op. 119, No. 4, Brahms, Mrs. Atwood; Violin and Piano, Legende, Bohm, "Zigeunerweisen," Sarasate, Mr. Fullinwider, Mr. Arneke. Informal Reception immediately after the concert.

### WEDNESDAY MORNING.

Reports from County Vice-Presidents; Harmony Conference, led by Peter Edwards, Paper, "Harmony, Old and New"; Piano Round Table, led by Ruth Alta Rogers.

### WEDNESDAY AFTERNOON

Paper, "How far have Music Clubs of the United States been influential in promoting musical intelligence?" by Mrs. Joseph W. Coates; Public School Music; Paper, "What power does the child gain through music-study?" by Mrs.

Georgia Colvin Hyde, Discussion, led by Miss Lillian Watts; Piano Recital by Ruth Alta Rogers, assisted by Nina Marie Faustman, soprano, and Louise Stanton Thomas, violinist; "Eroica" Sonata, MacDowell, Miss Rogers; Songs, "Indian Cradle Song," R. Huntington Woodman, "The Birdling," Chopin, "Serenade," La Forge, Miss Faustman, Mrs. Estella Hall Reade at the piano; Etude op. 10, No. 8, Chopin, Andante and Finale, "Lucia," arranged for left hand alone, Leschetizky, "The Ride of the Valkyries," Wagner-Brassini, Miss Rogers; "Polonaise," Mylnarski, Miss Thomas.

### WEDNESDAY EVENING

Concert, Trio, Theme and Variations, Tschai-kowsky, Pearl Brice, violin, Grace Hill, cello, Winogene Hewitt, piano; Songs, "Autumn," Eugen Haile, "Die Ablosung," Alexis Hollander, Aria Eri tu, "Balle in Maskera," Verdi, Amos Dorsey Cain; Solo, Prelude, from Sonata, Correlli, Tarentelle, Squire, Miss Hill; Songs, "Spring Song," "Natoma," Victor Herbert; "Dearest, when I am dead," Homer, Aria from "Thais," Massenet, Mrs. Iva B. Weaver; Solo, Theme and Variations, Sonata 15, Mozart, Miss Brice; Trio, "Walzer Märchen," Schütt, Allegro, Sternberg, Miss Brice, Miss Hill, Miss Hewitt.

THURSDAY AFTERNOON  
 Lecture Recital "The Use of Songs in Vocal Training," Dr. Wm. Carver Williams.

### THURSDAY EVENING

Concert, the Cosmopolitan English Operatic Quartette of Chicago, Harriet Case, soprano, Jessie Lynde Hopkins, contralto, George Ashley Brewster, tenor, Dr. Carver Williams, bass, "Spinning Quartet," from "Martha," Flotow, "Night and Dawn," Little, "The Wind," Spross, "Inter Nos," MacFadyen, Miss Hopkins; "A Nocturne," Chadwick, "Allah," Chadwick, "The Danza," Chadwick, Mr. Brewster; Two Duets, "Snowdrops," Liza Lehmann, Miss Hopkins and Dr. Williams; "No More," Henschel, "The Fern Song," Bullard, "The Little Fish's Song," Arensky, Miss Case; Trio from "Faust," Gounod, Miss Case, Mr. Brewster, Dr. Williams; "Flora's Holiday," a Cycle of Old English Melodies, H. Lane Wilson, Quartet.

M. N. S.

### Concert by Louisville Artists

LOUISVILLE, June 29.—Katherine Whipple Dobbs, the composer and contralto, assisted by a number of Louisville artists, gave a recital last Wednesday evening at the Woman's Club. Mrs. Dobbs gave her locally famous "Lady of Shalott," for which she has written a most dramatic musical setting. With each repetition this beautiful number reveals new charm and Mrs. Dobbs's rendition of it is a triumph of artistic declamation. Miss Laura Lee Beilstone at the piano collaborated with Mrs. Dobbs.

The other assisting artists were Mrs. Wm. Scholtz, contralto; the Misses Carrie Thomer, Terese Traut and Dorothy Beilstone, sopranos; Mrs. Henry W. Sanders, violin; Peter J. Schlicht, baritone, and Gustave Liesendahl, tenor. H. P.

### Yolanda Mero to Appear with the Philadelphia Orchestra

Yolanda Mero, the Hungarian pianist, is one of the soloists engaged by the Philadelphia Symphony Orchestra for next season, and she will be heard with this organization in Philadelphia on February 7 and 8, 1913.

## MAY DISCONTINUE PITTSBURGH SERIES

### Question of Importing Guarantors Depends Upon Action of Guar- antors' Committee

PITTSBURGH, PA., July 1.—Will Pittsburgh support another series of concerts by out-of-town orchestras for the coming season? That is the question uppermost in the minds of some of the music lovers of the city. The Pittsburgh Orchestra Association has asked for guarantors to support another season of concerts. In a talk with President A. M. Imbrie of the orchestra association the MUSICAL AMERICA correspondent was informed that for the season of 1910-11 the guarantors were called upon to pay \$15 each to make up the deficit in the season's receipts, while for the season of 1911-12 they have been called on to make up a deficit amounting to \$45 each. Mr. Imbrie says that the question of future concerts will depend upon the extent to which the guarantors come forward. The matter is expected to be decided in the near future. The purpose of giving concerts by outside organizations is to inculcate a desire for the better class of orchestra music.

A feature of last week's series of concerts by the Pittsburgh Festival Orchestra at the Schenley lawn was the effective playing of Mendelssohn's music for Shakespeare's "A Midsummer Night's Dream." Under Carl Bernthaler's able direction the players delightfully interpreted this melodious music and by skillful blending succeeded in bringing out all of the beauty of the grotesque and amusing story. The orchestra was assisted by Mr. McEntee and his players, several of whom were originally with Ben Greet. The Euterpean Choral assisted the orchestra at the concert Saturday night a week ago, with Mr. Graninger conducting in an able manner.

Bishop Schrembs and Bishop Hartley, of Ohio, severely arraigned the modern church choir music at the closing session of the Catholic Educational Association here last week, following the reading of a paper by Joseph Ottens, organist and choirmaster of St. Paul's Cathedral. Bishop Schrembs urged that choirs abide by the wishes of Pope Pius X and return to the Gregorian chant. He characterized most of St. Basil's Hymnal as "rubbish." The remarks of the two bishops created a stir among the musical people in attendance.

Pittsburghers were given opportunity last week of hearing a musical selection, the words and music of which were written by a clergyman, the Rev. Dr. John H. Willey, pastor of Christ Methodist Episcopal Church, which is noted for its music. Ernest Lunt is the director of music at this church. Dr. Willey is a thorough musician, having written several sacred compositions.

The Bissel Conservatory of Music held its sixth annual commencement last week when three graduates were introduced, Mrs. Nellie Grant Blackburn, of the post-graduate piano course, Mary Harriet Gamble, of the advanced piano course, and Goldine Dorothy Braun, of the preparatory vocal course. E. C. S.

### CONCERT PRECEDES WEDDING

#### Musical Program Preface to Marriage of Washington Pianist

WASHINGTON, D. C., July 2.—Musical circles were intimately interested in the recent marriage of Ethel Tozier, the pianist, to Wm. Abbott Hardy. The ceremony was preceded by a musical program in which the following took part: Mrs. Warner Gibbs, soprano; Anne Touhy, contralto; R. Woodland Gates, tenor; Edward Calladay, baritone; Ralph Goldsmith, violinist, and Iverna Child, pianist. The bride is known as a pianist of ability, having recently concluded a tour through the South with Victor Herbert's Orchestra. Mr. and Mrs. Hardy will make their home in Orange, N. Y.

One of the most artistic programs that has been enjoyed in the Library of Congress was that on Friday last, when Gertrude Schwannecke, pianist; Lillian Milovich, violinist, and Florence Noack, soprano, entertained the blind and as many of their friends as the hall would permit. Miss Schwannecke gave several solos and played the accompaniments for both the singer and violinist. Miss Milovich displayed clear, even tone, admirable in a student; while Miss Noack's soprano was remarkably powerful and brought forth much praise. All three young women are pupils of Heinrich Hammer. W. H.



## CLASSIC DANCER AND EMINENT ORGANIST ON CONEY ISLAND BOAT



Violet Romer and Clarence Eddy

Mr. and Mrs. Clarence Eddy have taken a great interest in Violet Romer, the gifted young classic dancer who gave a performance during the past season at the Knickerbocker Theater in New York, interpreting a number of standard compositions. The eminent organist and his wife, who is known to the music-loving public as a contralto of fine attainments, recently entertained Miss Romer on a pleasure jaunt to New York's famous Coney Island, on which occasion the above snapshot was made.

## YOUNGSTOWN ENJOYS ANOTHER FESTIVAL

Mr. Symon Wins Success with Aid of  
Thomas Orchestra and Noted  
Soloists

CLEVELAND, June 29.—The second annual music festival in Youngstown, O., on June 12 and 13 was a notable event in northern Ohio. The new pavilion in Idora Park makes an ideal place for June concerts, and it was filled with three audiences gathered from Youngstown and the surrounding towns. The music was furnished by the Theodore Thomas orchestra under Frederick Stock, with a remarkably fine group of soloists, including Florence Hinckle, Charlotte Yahrling, Nevada Van der Veer, Reed Miller, Herbert Witherspoon and Bruno Steindel, and the Youngstown Festival choir of one hundred and fifty voices under its gifted conductor, Prower Symon.

The whole scheme owes its conception and its success to Mr. Symon, a young Englishman, who in two seasons has accomplished wonderful results with a newly assembled chorus, many of whose members have had little training outside of that which he has given. His work has attracted so much attention that he has had offers of excellent positions in Cleveland and other cities, but he feels that the work in the Mahoning Valley needs his continued attention, and he wishes to bring his new Youngstown festival chorus to a high pitch of perfection. Mr. Symon has the usual difficulties to overcome. The fine sopranos and contraltos outnumber the good voices among the men, and while the tenors have excellent quality, they are too few in number. The great success of this year's programs, however, will surely bring all available material into line.

The three programs of this season consisted of two given by the orchestra with assistance of the soloists, and a brilliant performance of "Elijah." Mr. Symon's interpretation of the Mendelssohn work is of the modern dramatic conception, to which the choruses of this oratorio so well lend themselves. The rapid pace at which the spirited numbers were sung, and the extreme debilitation of the quiet passages suggested the school of Van der Stucken as demonstrated in the singing of the same oratorio at the recent Cincinnati festival. It is a good test of chorus capability, and the Youngstown choir responded admirably. It commanded also the enthusiastic response of the audience in unbounded applause. Mr. Witherspoon's *Elijah* is one of his masterly impersonations, and Florence Hinckle was never in better voice. "Hear Ye, Israel" was a revelation of majestic dignity and beauty of tone.

ALICE BRADLEY.

## MICHIGAN TEACHERS FAVOR A LICENSE

Musical Pedagogues Meet at Detroit  
in Annual Convention—Legis-  
lation to Raise Standards

DETROIT, June 29.—The twenty-fifth annual convention of the Michigan Music Teachers' Association, which met in this city June 25, 26, 27 and 28, drew a large number of members from all over the State, besides visitors from outside of Michigan.

The local executive committee, consisting of L. L. Renwick, chairman; Agnes Andrus, Elizabeth Bennett, Mrs. Louise Unsworth Cragg, Harry Harner, Archibald Jackson, Dr. C. Marshall, Ellen Marshall, Kate McDonald, Samuel Slade and Jennie Thomas, and the program committee, consisting of Jennie M. Stoddard of Detroit, chairman, Mrs. Theresa Von Nostitz Mueller, of Bay City, and Edwin T. Barnes, of Battle Creek, provided an interesting four days' series of papers, discussions, social hours and music.

On Tuesday, June 25, Senator James H. Lee opened the convention with an address of welcome, taking the place of Mayor Thompson, who was unable to be present. J. G. Cummings, of Saginaw, the president of the Michigan State Teachers' Association, made a short address, as did L. L. Wright, State superintendent of the department of public instruction.

The concert of the afternoon included the theme and variations from the Rachmaninoff Trio Elégiaque, played by Mrs. Clara Koehler-Heberlein, Louis Davison and Richard P. Hall, an organ part being added with Murray G. Patterson at the instrument. Then followed songs by Vivian Gilpen of Ypsilanti, piano pieces by Hilda Mertens of Bay City, three quartets by the Chaminade Vocal Quartet of Detroit and three Brahms numbers for piano by Francis A. Mayhew of Detroit.

At 8 o'clock in the evening Ludwig Becker of Chicago gave a violin recital in which he made an exceptionally good impression. He was assisted by Arthur Granquist, pianist, of Chicago, and the Orpheus Club, Detroit's male chorus, under the direction of Charles Frederick Morse. After the concert a reception was tendered to the members of the association by the Tuesday Musicales of Detroit.

On Wednesday morning occurred a meeting of all the county vice-presidents of the organization, followed by a piano teachers' round table, led by Melville W. Chase of Hillsdale. Francis A. Mayhew read a paper entitled "Are methods essential for good

## MME. KRUEGER SERENADED BY MOBILE ENTHUSIASTS



Adele Krueger and Trio of Artists Entertained at Her Staten Island Home. From Left to Right: Mme. Krueger, Irwin Myers, Henriette Wakefield and Ludwig Hess

MOBILE, ALA., June 26.—Adele Krueger, the popular soprano, was the center of interest in the recent sängerfest enjoyed by the music lovers of this city. As a mark of their appreciation for the fine singing of Mme. Krueger she was serenaded after the second concert by the members of the Frohsinn, under whose auspices the sängerfest was given. The soprano also enjoyed an example of Southern hospitality in the many invitations for her to prolong her stay in Mobile, which was made impossible by further engagements.

In the grand concert Mme. Krueger offered a program of the most diversified nature, running all the way from a Wagnerian excerpt to Oley Speaks's "To You." Her operatic selections included "Dich

Theure Halle," from "Tannhäuser," "San-tuzza's Air" from "Cavalleria Rusticana," and "Wie Nahte Mir der Schlummer," from "Freischütz," all of which were delivered by the singer with splendid power. Among the various *lieder* introduced by the soloist, the audience found particular delight in her singing of the Brahms "Sandmännchen" and "Zueignung," by Strauss. The other representatives of the German school were the Brahms "Vergebliches Ständchen" and "Der Gärtner," by Wolf. As an encore the soprano offered "Der Lenz."

Among her artistic songs in English Mme. Krueger presented "The Way of June," by Willeby, Carpenter's "When the Night Comes," Tosti's "Spring" and the favorite Speaks number. To satisfy the demands of her enthusiastic hearers Mme. Krueger added a host of encores.

piano teaching?" and a discussion followed. Following the pianists' round table came a round table for violinists, led by H. A. Milliken of Bay City.

The afternoon concert on Wednesday included piano solos by Wanda Leszczynski of Detroit, songs by P. A. Ten Haaf of Grand Rapids, violin solos by Henri Matheys of Detroit, songs by S. I. Slade of Detroit and a trio by J. G. Cummings for piano, violin and 'cello, played by Lou Florence Olp, Saginaw; H. A. Milliken, Bay City, and Emma MacDonald, Detroit.

After a social half hour the program was continued with piano solos by Mary Dickinson of Ypsilanti, songs by Eugene Woodhams of Hillsdale, organ numbers by Frances Strong of Ypsilanti and a Norwegian Song Cycle by Grondahl, sung by Mrs. Eleanor Hazard Peacock of Detroit.

On Wednesday Harold Henry, of Chicago, appeared in a piano recital, making a very strong impression in an exacting program. The Tuesday Musicales Chorus (Jennie M. Stoddard, director) assisted at this concert with several numbers. Mrs. Edwin Sherrill was the accompanist.

On Thursday morning there was a round table for organists, led by Abram Ray Tyler of Detroit, including papers by Charles Frederick Morse of Detroit and C. A. White of Bay City. At the same hour came the round table for singing teachers, led by S. I. Slade, with a paper by Mrs. Eleanor H. Peacock on "The singing teacher as a faddist." Responses were made by Marshall Pease of Detroit, Eugene Woodhams of Hillsdale and Alice May Harrah of Detroit. The round table for theory and composition followed, led by Francis L. York of Detroit.

The Thursday afternoon concert included piano solos by Clara von Nostitz of Toledo, O., songs by Anna Louise Gillies of Flint, song by Lena Lee Leonard of Kala-

mazoo, the Grieg sonata for piano and 'cello by Wilhelmine von Gilsa Diedrich and Jacob Holskin of Detroit, trio for organ, harp and 'cello by G. W. Stebbins, played by Minnie B. Caldwell, Mrs. Helen Burr-Brand and Emma MacDonald, of Detroit, songs by Mme. Howe-Wierengo of Muskegon, piano solos by Mrs. Louise Unsworth Cragg of Detroit, songs by Archibald Jackson of Detroit and trio for piano, violin and 'cello, by Abram Ray Tyler, played by Mrs. Boris Ganapol, Edmund Lichtenstein and Mme. Elsa Ruegger-Lichtenstein of Detroit.

On Thursday evening Ferdinand Sinzig, of New York, gave a lecture-recital on "Modern Piano Playing."

On Friday morning a lecture-concert to illustrate the use of the mechanical piano-player in violin sonatas, string trios and accompaniment of a piano concerto was given by Henry Riley Fuller, Mus. Bac., Detroit. Mrs. Boris Ganapol, pianist; Mrs. F. L. Abel, violinist, and Mr. F. L. Abel, 'cellist, were the assisting artists. In the afternoon the members of the association were given a boat ride to Bob-lo as a little relaxation from the four strenuous days of the convention.

One of the most important points discussed at the convention was the matter of licensing of music teachers in order to raise the standard of musical instruction in Michigan. The sentiment of the members was very strongly in favor of some such move, and it is probable that an attempt will be made to introduce the matter in the State Legislature next Fall. E. H.

The centenary of Flotow's birth was celebrated recently with a gala performance of "Martha" in Darmstadt.

Mischa Elman recently gave a recital for the teachers and pupils of the Guildhall School of Music, London.

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## SWORD THRUST ENDS OPERA PERFORMANCE

Constantino Wounds Basso While  
"The Barber" Is Sung at  
New Orleans

NEW ORLEANS, June 28.—As the result of an accident during the second act of "The Barber of Seville," sung last night at the Tulane Theater by the Constantino Grand Opera Company, Mr. Gravina, the basso, is lying seriously ill at the Hotel Dieu, and Florencio Constantino is undergoing terrible mental anguish. Only those who were watching the performance intently saw the sword thrust which transformed the comedy into a somber tragedy.

It was toward the latter part of Act II when Gravina (*Basilio*) was making his exit in the rear of the stage, that Constantino (*Almaviva*) with tremendous force accidentally thrust his sword into the former's face. Without uttering a sound, Gravina collapsed. Constantino, promptly dropping his sword, rushed to the stricken singer and solicitously examined him. Finding him unconscious, the tenor dragged the unfortunate man behind the scenes. Constantino then returned to the stage, but his make-up could not hide the pallor that had come over him.

Lydia Levy, the *Rosina* of the evening, was visibly affected, as was Miss de Mette, who was singing the rôle of *Berta*. Yet everyone continued singing until the completion of the act. There was goodly applause, but the curtain was not lifted again. The singers had all hastened to the injured man. After a long wait, an announcement was made that the last act would not be sung, due to the sudden illness of one of the participants.

Behind the scenes Constantino was found pacing his dressing-room floor in an overwrought condition. The tenor explained that, according to tradition, *Almaviva* makes a thrust at *Basilio*, who is supposed to bend downward, causing the sword to puncture the air and thus adding to the humor of the action. While Constantino had not rehearsed with Gravina, he said that, seeing Gravina with arms outstretched he took it for granted that the basso would carry out the usual stage "business," and he accordingly plunged the sword.

Gravina was seen lying on a cot, still in a semi-dazed condition, his wound having been dressed by the physician of the theater. When he seemed better, several members of the company tried to make him walk, and then it was found that he had lost control of his entire left side. An eminent surgeon was rushed to the theater, where he found Gravina in a com-

paratively calm state and able to talk freely. The surgeon stated that the sword had penetrated Gravina's right eyelid and had gone deeply into the brain, and that, should there be any infection, the result would be meningitis, which might prove fatal. The vision of the injured eye seemed unimpaired. In order to ease the anxiety of Constantino, the physician was requested to visit the tenor at his hotel and to make a report to him, after which Constantino seemed in better spirits.

Constantino and his company have been in this city for the past fortnight, and last night marked his fourth appearance. In "Rigoletto," "Lucia," and "Pagliacci" he was given ovations, and his reception as *Almaviva* was no less cordial than that accorded his *Duke of Mantua*, his *Edgardo*, and his *Canio*. Among his assisting artists who have been meeting with success here are Lydia Levy, Alicia del Pino, Miss de Mette, and Messrs. Sacchetti and Pimazoni.

### WESTMINSTER CLOSING WEEK

Four Recitals at Pennsylvania School of Music

NEW WILMINGTON, PA., June 28.—The closing days of the season at the Westminster College of Music were filled with a variety of programs by the students. The first recital enlisted the talents of the Misses McFadden, Boden, Hutchinson, Hamilton, Shaw, Barr, McAlmont, McCroxy, Wallace, Laughlin and Peebles. The latter concluded the program by playing the Mozart-Grieg Sonata in C, with Mr. Janson at the second piano. A number of works by American composers were included in the program, including "The Pine," by Woodman; "Fear Not Ye, O Israel," by Dudley Buck; Ethelbert Nevin's "Tempo di Valse," and "A Springtime Wish," by Paul Bliss.

Following this came a recital by the Misses Graham, Kennedy, Seitz, Schenck, Newlin, Hamilton, Thompson, King, Gribben and Houston and Mr. Jackson in a program of songs and piano numbers. A most entertaining concert was given by the Misses Williams, Snyder and Shaffer, Mr. Manson and a male quartet. Miss Snyder sang the "Jewel Song" from "Faust" and the first movement of Beethoven's first Concerto was played by Miss Shafer.

Mary Douthett, one of the piano pupils, appeared in her graduation recital with the assistance of Sarah Cunningham, soprano; Mabel King, contralto, and Marie Snodgrass, soprano. Miss Douthett offered the third Beethoven Concerto, three of the Schumann "Kreisleriana," two Chopin Etudes, Henselt's "If I Were a Bird" and the Liszt D Flat Etude. Miss Snodgrass scored with "Vissi D'Arte" from "Tosca." Miss Cunningham won applause in "Ah, fors è lui" from "Traviata," and Miss King sang a group of songs in English.

of tone. Although the sopranos and altos were widely separated on the platform, with the entire orchestra between them, the blending of tone was perfect and there was no uncertainty of pitch or attack.

#### Mme. Rappold's Appearance

This number was followed by the first appearance of Mme. Rappold, who was most cordially received. The popular prima donna, justly regarded as one of the most beautiful singers in the Metropolitan, was indeed fair to look upon as she stood on the small raised platform beside the conductor, the central figure of that vast assemblage of singers. But better still was the beauty of her voice, and never, it is safe to say, has she sung more brilliantly, even in her most notable moments of operatic success, than in the "Ave Marie" from Bruch's "Das Feuerkreuz," and especially in the solo part of the finale to the second act of Mendelssohn's unfinished opera, "Loreley," which brought the program to a close. In this—although in her first number her voice also was heard with pleasing effect—the full, clear, dramatic tones of the singer gave telling expression to the solo passages, and in the dramatic finale rose triumphantly and distinctly above the full chorus of 2,000. This number suggests some of the big ensembles in Verdi's "Aida," and has great power and impressiveness, especially as rendered with fine spirit, precision and well controlled and harmoniously-blended tone, by the great body of singers under Mr. Ulrich's direction. The other numbers on the program were four short *capella* selections by the male singers, which greatly charmed the audience—"Wild Rose and First Love," by Debois; "O Thou Clear Shining Heaven," Silcher; "Sweetly the Linden Bloom," Breu, and "The Valley of My Home," arranged by Hugo Juengst.

Notwithstanding the importance and success of Saturday night's concert, the "big events" of the Sängersfest are still to come, and these will be fully described in next week's MUSICAL AMERICA. Monday after-

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No. 624 Michigan Boulevard,  
Chicago, July 2, 1912.

AT last—it has come to pass! A fantasia with variations on poor Dvorak's "Humoreske," and for full orchestra at that. To a foreigner on his first exploration of the Milwaukee electric interurban rapid (?) transit corporation's North End playgrounds, there did not seem nearly so much difficulty about "saving Ravinia" as there was about discovering her. And once past the vicissitudes of the box office tax-paying performance in company with several thousand other citizens and citizenesses, you wondered whence all this talk of non-support. Surely the salvation army of North Shore patronesses has done yeoman service if they are the cause of the large crowd which overflowed from the pavilion on all three sides and scattered out over the grounds on last Saturday's opening of the famous park.

Of course, it might have been Mlle. Lopoukova's so-called classic and character dances which decoyed the throng, although in both costumes and contortions she was circumspectly decorous. Certainly it was that the temperance district soft drinks pavilion offered but slight attraction to him of the unquenchable thirst, and it was ninety in the shade with a vengeance.

But seriously, the young Minneapolis agent "Humoreske" may have leaked out from an untoward source, and if so that explains it. Mr. Oberhoffer's tambourine player was the most riotous factor in the well-ordered throng—so you can know this was no mere Coney Island rabble. But the "Humoreske," with antiphonal effects for all the choirs, a double cadenza for the twin concertmasters, a counter-melody of "Way Down Upon the Suwanee River" for one of the deep-throated hooters, and all in a tempo rubato which even out-de-Pachmanned de Pachmann—it certainly was a comer with the crowd. It ought to be made a permanent daily attraction, like "The Storm" at Ocean Grove.

But seriously the young Minneapolis aggregation are destined to become a factor in the musical affairs of the epoch. The whole of the Tchaikowsky Fifth Symphony was a formidable offering for such an occasion, but it was given a spirited, if temperamental, performance and was well received by the audience. Mr. Oberhoffer has ideas and knows at least what he wants, and as long as he knows how to get it there

is no occasion for cavil at the methods he employs. He has the emphatic support of his players and that is saying much. A forceful personality and one to be reckoned with in future.

The concerts continue twice daily for two weeks, after which the Thomas Orchestra, returning from Willow Grove, becomes the permanent attraction for the balance of the Summer. After another two weeks Conductor Stock hies himself off to Europe and an operatic troupe and Chevalier Emanuel will occupy the boards.

NICHOLAS DEVORE.

### Maine Vacation for Lambert Murphy

Lambert Murphy, the American tenor, who won commendation from New York critics by his work at the Metropolitan during the past Winter, has completed a late concert season and will spend the Summer in Maine, resting and preparing new rôles for the Metropolitan. In concert Mr. Murphy has had a festival tour with the Boston Festival Orchestra and has sung at the Norfolk, Keene and Saratoga festivals and in such cities as Albany, Rochester, Fitchburg, Mass., Springfield, Nashua, N. H., and in many other important engagements. The comments on his work made mention of the greater breadth of style and resonant power of his voice, as a result of his operatic work, and his increased technical efficiency and musician-ship.

### Redecorating Carnegie Hall Postponed for a Year

Andrew Carnegie has determined to postpone the redecoration of Carnegie Music Hall for a year. There are very many political meetings booked for the hall between the middle of September and early in November, and as the meetings of this year are liable to be more than usually boisterous Mr. Carnegie prefers to wait a year in order that the newly prepared decoration may not be in any way damaged before it comes into the use of the musical public.

### Boston Pianist at Teachers' Convention

Alice Eldridge, the talented pianist of Boston, attended the State Music Teachers' Convention and was especially requested to play at the conclusion of the Thursday afternoon concert. She gave an Etude Caprice, especially written for and dedicated to her by Rudolph Ganz, her former teacher, three Chopin Preludes and a Liszt Rakoczy March.

## GREATEST NATIONAL SÄNGERFEST OPENS

[Continued from page 1]

Major Carl Lentz, president of the North-eastern Sängerbund, and Mayor Rudolph Blankenburg, of Philadelphia. All spoke in both English and German in terms of welcome, congratulation and felicitation, the out-of-town speakers warmly complimenting Philadelphia upon its magnificent new hall, its musical activity and fame, and the truly "Brotherly Love" spirit manifest in the entertainment of the many visitors. To Mayor Blankenburg as he ascended the platform was given a tremendous outburst of welcoming enthusiasm, after President Lentz had introduced him as "the great, good, and best Mayor Philadelphia has ever had."

Mr. Blankenburg's remarks were concluded with these words: "I heartily welcome you, my fellow-Germans and my fellow-Americans. We are proud to call our city the 'City of Brotherly Love,' and in that spirit I tender to you the keys of our city, for you have already conquered our hearts and we grasp your hands and bid you welcome as our brothers. We hope you will carry back to your homes a fond recollection of what is going to be the greatest and most successful Sängersfest that has ever been held."

This part of the program also included the presentation of a gold watch to Director Ulrich by Mr. Blankenburg, in behalf of the 800 members of the Ladies' Festival Chorus, made up of the ladies' choruses of many of the German singing societies of the city. This chorus has a prominent part in the opening concert, the third number being Elgar's "The Snow," an extremely dainty and melodious composition for women's voices, which was sung with delicate lightness and sweetness

noon there will be a prize singing contest in the Metropolitan Opera House, Broad and Poplar streets, while the Children's Concert, under the direction of Dr. Enoch W. Pearson, director of music in the public schools of Philadelphia, is taking place in Convention Hall. In the evening, in the Convention Hall, the first festival concert will be given by the massed male chorus of 6,000 voices, with Louise Homer, contralto, and Henri Scott, bass, as soloists, these singers again appearing with the same big chorus at the second festival concert on Tuesday evening. The concert Monday evening will be under the direction of Eugene Klee, while that of Tuesday evening will be directed by Herman G. Kümme. There will also be a prize singing contest, in Convention Hall, Tuesday afternoon, while at the same place, on Wednesday evening, as the concluding event of the Sängersfest, there will take place the contest for the Kaiser Prize. This trophy will be competed for by no Philadelphia organization except the Junior Männerchor, the present holder. The competing societies will be divided into two classes with respect to cities and separate organizations, and the classes will be determined by the number of singers to be heard. The points to be considered by the judges are: First, intonation; second, precision; third, nuances and phrasing; fourth, enunciation; fifth, beauty of tone and rendition.

#### A Too Conscientious Policeman

The vicinity of Convention Hall is the scene of great activity, animation and interest these days. The hall, with its handsome decorations, flying banners and myriad electric lights, presents an imposing and impressive appearance, outside as well as within, and stalwart policemen are everywhere looking out for the safety and comfort of the people, as well as apparently taking an interest themselves in what is going on. Even a policeman may have a poetic and a music-loving soul, and during the rehearsal on Friday evening it was

noticeable that every bluecoat who possibly could find an excuse was inside the hall. Several of the duty-observing badge-wearers gave Mme. Rappold and her manager, M. H. Hanson, a few minutes of embarrassment on Friday evening, however, when, going direct to the hall from the station, they were refused admission. As they had not been furnished with the necessary credentials, the stern policeman at the entrance held them up. "But I am Mme. Rappold, and I am one of the soloists!" said the prima donna. "Makes no difference, ma'am," replied the inflexible representative of the law, "I have no instructions regarding Mme. Rappold. You will have to get a ticket or consult with the management." The prima donna, seeing that further expostulation was useless, laughed good-naturedly and sat down near the entrance. After a short time she was rescued from her predicament by J. B. Mayer, chairman of the police committee, who politely straightened out the matter, so that the soprano was enabled to take her place on the stage in due season. In the meantime, however, her manager, Mr. Hanson, was having a rather stormy session with some of the guards at the entrance, who refused to accept his personal card as a means of identification. But he finally succeeded in sending his card to a member of the Sängersfest committee and was admitted.

Yesterday (Sunday) the hundreds of visitors in the city devoted their time to being entertained. They were escorted to the headquarters of the various singing societies, taken on sight-seeing tours, and in the evening attended a "kommers" given in their honor, at which there were addresses, singing and music by a large orchestra.

ARTHUR L. TUBBS.

#### Mr. Sulli's Summer Schedule

During July and August the New York studio of Giorgio M. Sulli will be open on Mondays, Wednesdays and Saturdays only. Beginning September 3 the studio will be open daily.



## CONNECTICUT PRIZES FOR MASTERSINGERS

One Thousand Voices Unite in  
Biennial Sängersfest at  
New Haven

NEW HAVEN, CONN., July 1.—With 1,000 voices in a massed chorus and twenty societies competing for prizes, the Connecticut State Biennial Sängersfest was carried to a successful conclusion with a carnival on June 25, at which the prize-winning societies were announced. The victorious organizations were as follows:

First Class, Concordia Society, Waterbury, first prize; Männerchor, Hartford, second prize; Second Class, Arion Society, Bridgeport, first prize; Concordia Society, Seymour, second prize; Third Class, Liederkrantz Society, Thomaston, first prize; G. V. Oesterichs Society, New Britain, second prize; Fourth Class, Germania Society, Torrington, first prize; Liedertafel Society, Rockville, second prize.

These awards were the result of the singing contest on Monday afternoon in Woolsey Hall of Yale University. In the evening came the principal event of the Sängersfest, the grand concert, with all the societies merged into one chorus, with Henriette Wakefield, the Metropolitan Opera House contralto, as the soloist, and an orchestra composed of members of the New Haven Symphony. Chief in interest among the various numbers was the first performance of "Der Dorfschmied," by Prof. William H. Haesche, of the Yale Music School. This composition made a fine impression as presented by the vast chorus, with the incidental solos sung with taste and expression by Mme. Wakefield. The soloist successfully passed the test which is imposed upon a singer's musicianship in appearing in a new work of this character.

Mme. Wakefield also distinguished herself in her powerful delivery of the aria, "My Heart at Thy Sweet Voice," from "Samson and Delilah," and her fluent singing of "Voi che Sapete," from "The Marriage of Figaro," and the poetic feeling expressed in her interpretation of "My Heart Is Weary," from "Nadeshda," by Goring-Thomas. Among the chorus numbers a favorite was Wengert's "Die Treue."

The judges of the singing contest were Prof. W. R. Spalding, of Harvard University, Prof. Cornelius Rubner, head of the music school at Columbia University, and Dr. Nicholas J. Elsenheimer, the New York piano pedagog.

About 8,000 visitors were drawn to New Haven by the Sängersfest, and the estimated cost of making the festival a success was \$7,000. It is probable that the next state meeting of the German singing societies will be held at Bridgeport or Waterbury two years hence.

### MEMPHIS STUDENT RECITALS

End-of-the-Season Performances Reveal  
Varied Array of Talent

MEMPHIS, TENN., June 29.—Annual recitals of individual students and studio classes have been the order of the day during the last week. Mrs. E. T. Tobey's piano classes were heard in a series of five performances. Mrs. Tobey leaves the city on July 3 with her Chautauqua, N. Y., party to fill her annual engagement as member of the faculty in the piano department of that Summer school. Her Memphis school reopens Monday, September 16.

On Monday night the Edmund Wiley Studios gave a recital in which fifty singers participated. On Wednesday night Elizabeth Mosby, piano teacher, gave her final class recital of the season. Thursday night Jean Johnson, teacher of voice and piano, presented her pupils in a very interesting program. Miss Johnston was the assisting artist last month at the closing concert of the Jonesboro Music Club of Jonesboro, Ark., where her rich contralto voice and

artistic employment of it were greatly enjoyed.

On Friday night a public concert was given by the pupils of Annie Dickson, and on Friday night and Saturday afternoon Stella Graham presented her pupils in annual recital at the Woman's Building. A joint recital of the violin pupils of Jacob Bloom and the piano pupils of George Gerdig was given at the Goodwyn Institute.

Mr. Bloom, Mr. Gerdig and Mr. Ernest Hawke have taken the management of the Southern Conservatory of Music, which will be moved September 1 into the Kimball Building. Mr. Bloom will leave for New York next week, and with Mrs. Bloom will spend a few weeks at Atlantic City. Mrs. E. F. Stapleton will leave next Thursday for St. Louis and Chicago. Later in the Summer she will visit her sister, Mrs. Marie Stapleton-Murray, of Pittsburg, going from there to Chautauqua, N. Y.

Enoch Walton, one of Memphis's popular piano teachers, will spend the Summer in Colorado. S. B. W.

### BRITISH TOUR FOR EVAN WILLIAMS IN THE FALL

Tenor to Appear in Ten Principal Cities  
of the United Kingdom as Soloist  
with London Orchestra

AKRON, O., July 1.—A European tour has been arranged for Evan Williams, the tenor, to begin early next season. He is booked to sail for England on September 15. After spending a few days among his native hills in Wales Mr. Williams will make records for a London phonograph concern and will then be ready for his concert tour beginning October 7. This tour will include ten of the most important cities in Great Britain and will introduce the tenor as soloist with the London Orchestra under the famous conductor, London Ronald.

The itinerary of the tour follows: Manchester, Oct. 7; Newcastle-on-Tyne, Oct. 8; Glasgow, Oct. 9; Edinburgh, Oct. 10; Sheffield, Oct. 11; Liverpool, Oct. 12; Nottingham, Oct. 21; Birmingham, Oct. 22; Brighton, Oct. 23; Bournemouth, Oct. 24.

Mr. Williams will start for home about October 25, reaching New York, November 2, in time to begin what will be an extremely busy American season.

During the Summer Mr. Evans will be occupied principally in looking after the construction of his new home in this city and in motor trips through the surrounding territory. M. H. F.

### MME. MATZENAUER TO WED ITALIAN TENOR

Metropolitan Contralto Will Become  
Wife of Fontana-Ferrari, of La  
Scala, This Summer

Margarete Matzenauer, who in her first season at the Metropolitan Opera House last Winter proved herself one of the foremost of the world's contraltos, has announced her engagement to marry Signor Fontana-Ferrari, the Italian tenor. The marriage will take place this Summer. Signor Fontana-Ferrari was first tenor at La Scala, Milan, during the season recently closed.

This will be Mme. Matzenauer's second marriage. In Munich, in 1904, she became the wife of Ernst Preuse, who had been her teacher, and her divorce from him was indirectly responsible for her leaving Munich to come to the Metropolitan. She will return to New York next season to resume her rôle in the Wagnerian repertoire and, as before, will sing several dramatic soprano parts in addition to her list as a contralto.

Before her return to New York Mme. Matzenauer will fill her annual contract at the Stadt Theater, in Hamburg, in the Fall, making her first Hamburg appearance as Brunnhilde, in "Walküre."

Agnes Kimball to Sing "The Messiah" with Chicago Apollo Club

Agnes Kimball, the soprano of the Frank Croxton quartet, has been engaged as soloist with the Apollo Club of Chicago for the two "Messiah" performances next December. This important engagement comes to Mrs. Kimball as a recognition of her steady rise in her profession. Since her coming to New York three years ago Mrs. Kimball has filled an increasing number of important concert and oratorio engagements and is being recognized as one of the best American sopranos.

#### Annie Louise David's Plans

Annie Louise David, the harpist, after appearing in 126 concerts, closed her season on June 26 at Poughkeepsie, N. Y. She will spend the months of July and August in Maine and will return to New York September 15 to begin the season of 1912 and 1913 on October 7 in Kingston, N. Y.

## MISSOURI TEACHERS IN ANNUAL SESSION

Kansas City Convention Distinguished by Attractive Concert Offerings

KANSAS CITY, MO., June 29.—The annual convention of the Missouri Music Teachers' Association was held this week in the Grand Avenue Temple. Nearly 200 members were in attendance and seventy new members from Kansas City were added during the week. Wort S. Morse, chairman of the executive board, welcomed the visiting members in an address at the first session on Tuesday afternoon, after which a splendid concert was given by Mary Rich Lyons, of St. Louis; Mrs. Leslie Baird, Kansas City; Herbert Krumme, St. Joseph; Collie Clark Barbee, Kansas City; Adolph Bach, St. Joseph, and Nannie Louise Wright, Fayette. After this Lawrence Robbins, organist, and Nita Abraham, soprano, gave a Bach-Mendelssohn recital in the Second Church of Christ, Scientist.

In the evening another concert of excellent merit was given. On Wednesday morning the following members gave round-table talks: "Harmony," H. V. Stearns, Columbia; "Children's Work," Mary Schmitz, Kansas City; "Church Music," Glenn Woods, St. Louis, and "Public School Music," William Solomon, of Warrensburg.

At two o'clock the next afternoon a short concert preceded the organ recital by Edward Kreiser, of Kansas City. In the evening a Missouri composers' concert proved most interesting. The following composers were represented: Ernest F. Jores, Jessie L. Gaynor, E. P. Kroeger, Edward Kreiser, W. H. Pommer, Alfred Huback, Carl Busch and Henry V. Stearns.

At Thursday morning's business meeting the following officers were elected: President, James F. Quarles, St. Louis; vice-president, Wort S. Morse, Kansas City; secretary-treasurer, H. B. Schuler, of Columbia. The *Musical Messenger*, of which Mrs. David Allen Campbell is editor, was chosen the official organ.

A reception was given on Thursday afternoon by the Kansas City Musical Club at the studio of Louise Parker. In the evening Klara Hartmann, pianist, and Florence Carey, violinist, of St. Louis, contributed an excellent program.

At the session on Friday morning talks were given on the voice by Albert White; violin, Phoebe Brooks; piano, Genevieve Lichtenwalter, and organ, by Alfred Hubach. This was followed by a joint recital by M. Boguslawski, pianist, and François Boucher, violinist. The feature of the afternoon concert was the playing of the Concerto in C Minor, Arthur Foote, by Lawrence Robbins, organist; Margaret Fowler, Forbes, violinist, and Henry Matheissen, cellist. James T. Quarles, of St. Louis, gave an organ recital, assisted by George Deane, tenor. In the evening a splendid concert by Kansas City artists was a fitting close to a most successful convention. The Chopin Concerto in F Minor, for organ and piano, played by Ernest F. Jores and Georgiana Nelson, was a rare treat. M. R. M.

### CALIFORNIA TEACHERS TO MEET NEXT WEEK

Interesting Topics to Be Discussed at  
Convention of Music Instructors  
in Los Angeles

LOS ANGELES, June 28.—Programs announced for the meeting of the California Music Teachers' Association in Los Angeles, July 8-11, promise a varied array of musical entertainments and social functions.

This is the first time the State association has journeyed away from the San Francisco neighborhood. There is a flourishing Southern California Association which numbers about 200 musicians and which is affiliated with the State association. The programs announced are as follows:

Monday, July 8, evening, at Gamut Club auditorium, concert by Germania Männerchor, Henry Schoenfeld director.

Tuesday, July 9, 9 a. m., formal opening of session, address of welcome by Fred G. Ellis, president Southern California Music Teachers' Association; response by Henry Bretherick, president California Music Teachers' Association; concert by Tandler

String Quartet and Minnie Hance, contralto. 11 a. m., "University Music," Chas. L. Seeger, University of California, presiding. 2 p. m., "Primary Musical Instruction," Eva Frances Pike. 3 p. m., lecture on Leschetizky system, Elizabeth Simpson, Berkeley. 4 p. m., organ recital, St. Paul's Cathedral; Ernest Douglas and W. F. Skeele, Mrs. E. F. Shank, soprano. 7 p. m., banquet to association at Gamut Club hall.

Wednesday, July 10, 9 a. m., "Applied Harmony," Carolyn Alchin. General discussion. 10 a. m., "Needs of Musical Profession in California," Lloyd Gilpin, San Francisco. 11 a. m., vocal recital, Arthur Alexander, Los Angeles. 1.30 p. m., Chopin recital by John C. Manning, San Francisco. 4 p. m., organ recital, organists' guild, First Presbyterian Church, Pasadena; P. S. Hall, Arthur Alexander, M. F. Mason and quartet. 5 p. m., luncheon at Hotel Maryland. 8.30, recital, piano and violin, by Thilo Becker and Otie Chew Becker.

Thursday, July 11, 9 a. m., business meeting. 10 a. m., two piano recitals, Mrs. W. H. Jamison and Homer Grunn. 11 a. m., final business session. 2 p. m., concert by Bertha Vaughn, soprano; Axel Simonson, cello, F. Woodmansee, pianist; Gerald Rule, piano. 3.30, public school session, Gertrude B. Parsons in charge. 4 p. m., local composers' concert compositions, by W. F. Chase, F. H. Colby, Henry Schoenfeld and Fredk. Stevenson; artists, Estelle Dreyfus, Clifford Lott, Gertrude Ross, Cathedral choir; F. H. Colby, A. J. Stamm, Julius Bierlich, Axel Simonson. 8.30 p. m., concert by San Francisco artists—Phyllida Ashley, Lillie Birmingham, Grace Northrup, Hother Wismer, John Manning, Eula Howard, Charles L. Seeger.



Samuel Nordheimer

TORONTO, CAN., July 1.—Canada has suffered a great musical loss in the death of Samuel Nordheimer, which occurred on June 29. He was eighty-nine years old and was born in Memelsdorf, Bavaria. Mr. Nordheimer opened the first piano factory at Kingston, Ont., in 1842, later moving to Toronto, where an enormous musical industry was built up under the name of the Nordheimer Piano & Music Company. Early in the existence of the business Mr. Nordheimer secured the Canadian rights to the Steinway and Chickering instruments. To a considerable degree the reputation of Toronto as a musical center is founded upon the encouragement and practical support of Mr. Nordheimer. Philanthropic in all spheres of his interests, he established musical scholarships and a chair of music at Upper Canada College.

Even more than Toronto does his little home town, Memelsdorf, owe a debt of gratitude to Mr. Nordheimer. Early in the seventies, with his six brothers, who had all prospered in their business enterprises, he visited his birthplace and the lack of modern equipment so impressed him that he evolved the idea of reconstructing the town, and to-day it is refitted with modern public buildings and advanced musical systems. In 1887 he was appointed German Consul for Ontario, the Kaiser honoring him with the order of the Red Eagle.

#### Henry R. Stanfield

Henry R. Stanfield, a former tenor, known as Signor del Fantis in European opera circles, is dead at the National Soldiers' Home in Hampton, Va., aged 70 years. After graduating from Harvard at the beginning of the Civil War Mr. Stanfield enlisted in the Forty-fourth Massachusetts Regiment. Several years ago he became an invalid and went to the Soldiers' Home.

#### Arthur Wellesley Ten Broeck

Arthur Wellesley Ten Broeck, sixty years old, who was a musician and writer for magazines, died Tuesday of last week at his home, No. 205 West Eighty-fifth street, New York, of Bright's disease. Mr. Ten Broeck was a graduate of New York University and twenty-five years ago married Rita Stryker. He leaves a widow and one sister.

#### George J. Bischel

George J. Bischel, thirty-five years old, at one time a secretary to Mr. Heinrich Conried when the latter was manager of the Metropolitan Opera House, died last week at his home in Whitestone road, Flushing, L. I.

Margaret Norri-Baj, Milan, Italy, offers to a girl from 15 to 18 years old a lovely room, private bath and service of maid, board, washing and piano rent, for \$75 per month. This will include one vocal lesson daily. She must be prepared to study three years. Good voice, good figure, health and morality absolutely necessary. Address Maestra M. Norri-Baj Via Borgonuovo 10, Milan, Italy.





Musical circles in Portland, Ore., have been busy with a number of recitals by students, including twenty-five pupils of Mrs. Dora A. Danforth, the piano pupils of Jessie M. Bechtal, assisted by Hattie Ost, soprano, students of Jocelyn Foulkes and Mrs. Imogene Harding Brodie's vocal pupils.

On Friday of last week Arthur Frazer, the Chicago pianist, played the Grieg Concerto with the Denver Symphony Orchestra and was accorded a splendid reception. The following Saturday evening he was guest of honor at the Denver American Music Center, leaving immediately after for the mountains for some much needed rest.

Rhetia Hesselberg, a pupil of Joachim, appeared as the violin soloist in the concert of chamber music given at the Chicago convention of the American Guild of Violinists by the members of the St. Louis Chapter. Miss Hesselberg played in a masterly style the Pugnani-Kreisler Preludium and Allegro and the Joachim Variations in E Minor.

Piano pupils of William Hatton Green appeared in a pleasing recital at West Chester, Pa., on June 24. An interesting feature was the playing by Ruth S. Grim of the "Danse Nègre" by Cyril Scott, the English composer. Lavinia Gertrude King offered the Gluck-Brahms Gavotte, Poldini's Etude "Japonaise" and the Schubert-Tausig March Militaire.

Mr. and Mrs. Eugene Kuester recently entertained a number of musical friends at their Portland, Ore., home when a delightful impromptu program was given. Among the guests present were Mr. and Mrs. Frank T. Chapman, Mr. and Mrs. Charles Keefer, Mr. and Mrs. J. Pipes,

Mr. and Mrs. John Claire Monteith and Mr. and Mrs. F. J. McGettigan.

A Cremona violin bearing the date of 1720 was discovered by Dr. Patrick Morrough-Shannon of New Brunswick, N. J., among the effects in an old trunk belonging to his daughter. The violin was given to Miss Shannon when she was entertained at the Court of Sweden, and upon her return to America it had been packed away and entirely forgotten.

The advanced students of Marvin Grodzinsky recently gave a piano recital at his Buffalo studio. The students were Elberta Hiles and Miriam Hubbard of East Aurora, Mildred Schuh of Niagara Falls, Gladys Pond of Corning, N. Y., Helen McCarthy, Marie McCarthy, Harriet Richbart, Mamre Bailey, Evelyn Lehrhaupt, Marian Smith and Carrie Faller.

Ruby Lucile Waite appeared in a piano recital of Liszt compositions at the Conservatory of Music, Jamestown, N. Y., with the assistance of Samuel Thorstensen, the director of the school. The feature of the occasion was the playing by the two pianists of the symphonic poems, "What One Hears in the Mountains" and "Tasso—Lamentation and Triumph."

Paul R. Utt, the director of the Keokuk School of Music, was the principal artist in a song and organ recital at the First Congregational Church of Keokuk, assisted by Mrs. Utt, who acted as the accompanist besides contributing some organ solos. Mr. Utt sang his entire program in English, including the Prologue to "Pagliacci," the "Evening Star," from "Tannhäuser," and Handel's "Honor and Arms."

Harry Rowe Shelley's cantata, "The Soul Triumphant," was sung on June 30 by the choir of the Second Presbyterian Church,

St. Louis, composed of Virginia Berenice Yeakel, soprano; Alma Schulze, contralto; George M. Ravold and Edward A. Holscher, baritones. William M. Jenkins was the efficient organist and director, while Ellis Levy, violinist, assisted in the performance of the work.

Following his appearance on the Tuesday evening program of the Wisconsin Music Teachers' convention at Ripon, Wis., Arthur H. Arneke, of the Appleton Conservatory of Music, together with his wife, a former Binghamton (N. Y.) girl, left for a Summer at their old home in the East. Mr. Arneke will return to Appleton in the early Fall to resume his work in the conservatory for which he has been re-engaged.

Marvin Grodzinsky, the Buffalo pianist and teacher presented one of his pupils, Marian Smith, in recital on June 28 with the assistance of Frank Watkin, the tenor of the Westminster Church. Miss Smith's program included works by seven American composers, while Mr. Watkin offered songs by Russell, Loomis and Salter. Mr. Grodzinsky officiated as the accompanist for Mr. Watkin, besides appearing in duets with Miss Smith.

Bruno Huhn, the New York composer, and his wife left town on July 1 to spend the Summer at Bellport, L. I., where they have stopped for many past Summers. They will return to New York the first week in September, when Mr. Huhn will begin his season, which will include both his duties as organist of the Madison Avenue Baptist Church, his teaching and his concert work, which will this year be largely devoted to the Persian Cycle Quartet, presenting the song cycle, "The Divan."

A special course in piano and theory in connection with the Summer Normal School of the California Conservatory of Music in Gough street, San Francisco, will be conducted by Mrs. Frances Pierson Brumbaugh, of the Drexel Conservatory of Music and Expression, in Chicago. During the seven years since the founding of the Drexel Conservatory Mrs. Brumbaugh has built up a remarkable institution and now will inaugurate in California some of the methods which have contributed to her success in Chicago.

Frederick William Schauwecker, a fifteen-year-old pupil of Mrs. H. D. Jacob-

son at the Cedar Rapids College of Music, appeared in a piano recital on June 26 with the assistance of Earle A. Spessard, baritone. The young pianist's program included the Beethoven G Major Sonata, four Chopin Preludes, "The Two Larks" by Leschetizky, the Wieniawski Valse de Concert, op. 3, and the Mendelssohn Caprice Brilliant, op. 22. Mr. Spessard revealed a voice of much beauty and color in groups of songs in German and English.

The Liebler Company has received the "Imperial March" and the "Court Chant" to be used in the course of the action of "The Daughter of Heaven," the spectacular Chinese drama to be produced at the Century Theater in the Fall. These unique musical compositions, preserved in the Chinese methods of notation, had been discovered by Judith Gautier, collaborator with Pierre Loti in writing the play. Mlle. Gautier sent full instructions for the translation of this Chinese music into the sign language of melody in common use in the Occidental world.

Urban A. Deger, the Dayton, O., organist, recently gave a recital at Adrian, Mich., with the assistance of the Lorelei Quartet, composed of Josephine Lambie, Adelaide Shepherd, Mrs. Francis M. Drake and Mrs. D. L. Treat. Mr. Deger offered a Chromatic Fantasia by Thiele, two numbers by Dubois, the Prelude to "Parsifal," an "Oriental Sketch" by Bird, Ernest Smith's "Idylle Piffaro" and the Concert Etude by George Whiting. An interesting vocal number was "By the Sea at Night," a manuscript by Lutie McKee Rose, which was sung by Miss Brittain.

## WHEN HAMMERSTEIN COMES TO TOWN

By ROBERT GRAU

OSCAR HAMMERSTEIN, wizard of impresarios, is soon to take a "vacation" in New York. This means that during the evenings of late July and August he will be found seated in a comfortable chair in the foyer of the Victoria Theater, that vaudeville gold mine that has ever been the Hammerstein resort for a liquidation of his grand opera debts. His friends have been greatly worried for fear that the intrepid Oscar would yet sacrifice his immensely profitable enterprise at Forty-second street, Seventh avenue and Broadway in order to finance some of those colossal operatic undertakings wherein he has lost in the last six years a sum estimated to be not less than two million dollars, and it is true that during a particularly pressing period previous to the inauguration of the London Opera House, Mr. Hammerstein did mortgage the Victoria Theater for \$100,000 to one of the barons of vaudeville, Edward F. Albee. This mortgage was lifted the other day through the profits of a few weeks in the interim.

When Hammerstein was dispossessed from the old Olympia (now Moulin Rouge) the man who created New York's theater zone was so poor that it is a fact he did not have enough money to pay the incidental expenses attendant upon a benefit that a few loyal friends had arranged at Madison Square Garden. The benefit was a failure and it certainly did look as if Hammerstein were "down and out."

This was about fifteen years ago. Forty-second street, from Broadway to Eighth avenue, was then a residence district, and the corner where now stand the Victoria and Republic Theaters (both owned by Hammerstein) was an eyesore to pedestrians, for it consisted of a stable and shacks. What appealed to Hammerstein was the fact that, despite the ugly spectacle it presented, this corner was practically on Broadway. That is, while it stood on Seventh avenue and could be had at a

Seventh avenue rental there could be foreseen a Broadway value and a new theater district.

Recently Martin Beck offered Hammerstein \$3,000,000 for his equity in this property, and there are those who believe that the lifting of the Albee mortgage was for the purpose of disposing of the property to the highest bidder in order that, with the proceeds of the sale, Oscar might erect a new opera house near the erstwhile New Theater.

Stranger things may happen than this. It is well known that Hammerstein is now a great believer in popular-priced grand opera and he has also become a convert to the "opera in English" movement. Hence the idea that he should glorify his career in the evening of life by a display of greater public spirit than heretofore is not one that will find disbelievers among those who know the man and his ambitions. But how great a sacrifice it would be for the impresario to relinquish his control of that "lucky corner" may best be conceived when it is stated that the profits at this establishment during the last ten years have averaged more than \$4,000 a week and as vaudeville is a sight draft on the public purse fifty-two weeks in the year the reader can form his own estimate.

The younger generation of the Hammerstein family has fought to retain "the Corner" at all hazards, and it was due to the sons of the impresario that he accepted the offer of the Metropolitan directors by which he is not allowed to give grand opera in New York for ten years from 1909 without paying a forfeit of \$200,000.

Will the intrepid Oscar tempt fate to the last and subject himself to such a possible finish in his unexampled career as characterized the end of the régimes of Strakosch, Maretzek and Mapleson? Or will he hold on to the gold mine he created with "the Corner"? For be it understood that once he parts with his one great asset his source of supply will have been exhausted.

It has been the Hammerstein policy to juggle with grand opera and vaudeville. The London Opera House, it is rumored, is to revert to Martin Beck, the magnate who controls the great Orpheum Circuit,

and there is now everything to indicate that the same interests are likely to secure the Victoria Theater. But we shall doubtless know all about it when Oscar comes to town for his vacation on the front stoop of "the Corner."

## LEONCAVALLO'S COMIC OPERA

Ex-King Manuel's Love Affair Apparent Inspiration of Plot

ROME, June 29.—More favorable than unfavorable opinions were recorded regarding Leoncavallo's new comic opera, "La Reginetta delle Rose," at its première before a big audience at the Costanzi. Most observers see a likeness to historical personages in the characters of the opera, the Portuguese revolution apparently having inspired the plot. Ex-King Manuel, his mother, ex-Queen Emelie, and Gaby Deslys figure in the action under thin disguises.

The libretto tells the love story of *Crown Prince Max* of Portua and a pretty flower girl, *Lillian*, whom he meets in London. *Max* joins a revolution against himself in order to marry *Lillian* and the happy ending is supplied when he is elected King on promising a liberal constitution and gets permission in return to wed the daughter of the people.

The audience liked the opera and gave the composer an ovation. Doubts are expressed, however, as to whether the work has qualities that will insure it a long career in popular favor. Andreas Dippel owns the American rights.

## Dayton Recitals by Deger Pupils

DAYTON, O., June 28.—Urban A. Deger, the piano teacher, has offered a number of entertaining programs during the last few weeks, including a recital by Lillian Creed, Ruth Hecht and Theodore Zink; a program of music for two pianos by Mildred Burroughs, Mildred Makley, Ruth Service and Katherine Tafel; musicales by the Misses Makley and Tafel and William A. Keyes, and by the Misses Burroughs and Service and Robert Schenck, and two piano recitals by Mr. Deger's pupils.

The committee in charge of the Johann Strauss monument which it is planned to unveil in Vienna in the Summer of 1913 is not satisfied with the contributions thus far received and is appealing for more.



On the occasion of his first appearance in London on May 9th, 1912.

## Louis Persinger

THE AMERICAN VIOLINIST

was favorably criticized by the London Press

The London Daily Telegraph said: "Not since Sarasate have we heard violin playing more neat in the left hand or more masterly in the bow hand."

The financial success of the forthcoming American tour of Mr. Persinger is now assured, there are not many dates open, the artistic success seems also to be assured.

For dates, etc., address CONCERT DIRECTOR M. H. HANSON, 437 Fifth Ave., New York.

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## STILL THE INCOMPARABLE PADEREWSKI

London Finds His Playing as Great as Ever and His Eccentricities Even More Pronounced—Clara Butt and Kennerly Rumford Provide Brilliant Feature of a Crowded Week in the English Metropolis

Bureau of Musical America,  
London, 48 Cranbourn Street,  
June 22, 1912.

IN a very busy week musically, the outstanding feature has been the reappearance of Paderewski. It had been hoped all along that the famous pianist would give a recital during the season, but he has firmly declined, so London will have to be content with his appearance at the London Symphony Orchestra's concert, which took place at Queen's Hall last Monday night.

That Paderewski is still a name to conjure with was proved by the enormous audience which thronged the building, and also the almost hysterical enthusiasm which greeted his efforts. Of his playing let it be said at once that it is as great as ever. But as he grows older Paderewski's eccentricities grow more pronounced. On Monday night 3,000 persons had a free "Turkish Bath," all because the great pianist insisted that every door and window in the vast hall be shut all the time he was on the platform for fear of a draught! Also the lights had to be turned almost out. But it was worth it all, for he was in his very best form, and well you know what that means!

Chopin's Concerto in F Minor was gloriously played and had many incomparable moments, especially in the exquisite slow movement. This was the only item Mr. Paderewski was down for, but an "encore" was naturally inevitable and he yielded to the insistent clamor by playing Chopin's A Flat Major Polonaise. Even then his admirers were not satisfied and he gave them a dainty little piece of his own composition.

Incidentally, the concert gave us a conductor new to London, in the person of Gustave Doret, who created a distinctly favorable impression. He conducted the "Meistersinger" Overture and Saint-Saëns's C Minor Symphony admirably and also made the orchestra accompany Paderewski well in the concerto.

### More About "Children of Don"

The production of "The Children of Don" brought a very large and brilliant audience to the London Opera House. A new British opera is a rare thing, and one saw in the house many well-known musicians eager to hear this latest addition to the few native operas in existence. As the story of the opera has already been given in MUSICAL AMERICA, it is of course unnecessary for me to repeat it here. It is a very difficult task to sum up the music. Much of it strikes one as not very expressive of the story, because it seems always more artificial than inspired. There are occasional fine moments, however, notably the brief prelude to the final scene in the third act, one of the best things in the score. But its worst fault lies in its unvoiced singing parts. All prettiness, picturesqueness and sensuousness are avoided. It is very monotonous and unattractive to the ear. The libretto contains one or two tender passages, but to these Mr. Holbrooke rarely responds. Some of the lines, however, are very obscure in meaning and do not call for music's aid in the least. Consequently there is some excuse for the comparative failure of the opera so far as Mr. Holbrooke is concerned.

I have heard it said that the music will be understood thirty years hence! That may, of course, be the case, but the fact remains that most of it at present appears to be incoherent and meaningless and, according to several remarks heard among the audience, it was evident that the writer was not the only one feeling bored on Saturday evening. It is a fact that one "wag" was heard to ask one of the young lady attendants if she would be good enough to wake him at eight o'clock and bring him his breakfast and the *Daily Mail*.

Taking into consideration the wild and undulating phrases of the voice parts, nothing but praise is due to the singers. The rôle of Gwydion was taken by Alan Turner, who sang and acted very impressively. Mme. Jeanne Jomelli, the Dutch soprano, who has not before been heard in opera here, sang the music of the heroine, *Goewin*, with most beautiful tone. Another newcomer was Gertrude Blomfield (*Don*), who has a fine voice. Mme. Doria, an American contralto, played with intensity and sincerity the part of *Elan*, *Dylan's* mother. *Math's* music was sonorously declaimed by Henry Weldon, whose bass notes have never sounded more effective. Mention must also be made of Enzo Bozano and Humphrey Bishop as *Nodens* and *Lyd* respectively; Frank Pollock, as *Arwen*; Frederick Blaney, as *Gwion*; Arthur Philips, as one of the priests, and Andrew Shanks, as *Govannon*, all of whom sang well. I believe that some of the scenes designed by S. H. Sime were very fine, but the stage was kept so dark that one could hardly see them clearly. Unfortunately, the one thing that should have been hidden, was plainly visible. I refer to the device representing the changing of *Gwydion* into a wolf.

Undoubtedly the hero of the performance was Arthur Nikisch, who conducted the orchestra of ninety players magnificently. He was most helpful to the singers and kept the whole performance together. What "The Children of Don" would have been without him, it is indeed hard to imagine. The opera lasted from 7:30 till 11:15. Its reception was cordial and although called for neither author nor composer came forward.

The revival of Puccini's "Manon Lescaut" has been the chief event at Covent Garden during the week. The opera has two good parts, those of *Des Grieux* and *Manon*. The former was magnificently sung by Signor Martinelli, who brought the house down with "Donnamai vidi" and acted and sang splendidly in the third act. In the latter rôle, Mlle. Agostinelli, who comes to us from Milan, made a very pleasing début, and although somewhat nervous at the start, created an excellent impression. Signor Sammarco took the part of *Lescaut* and Mr. Malatesta that of *Geronte* and both acted and sang most artistically. The chorus was good, but might perhaps have been slightly more animated, especially in the embarkation scene. The Beecham Orchestra relieved the regular opera orchestra on this occasion, and although inclined to be rather too loud, played well under Signor Panizza.

### The Butt-Rumford Recital

Mme. Clara Butt's and Kennerly Rumford's concert took place on Saturday afternoon last. There was an enormous audience, and the program, which contained thirty numbers, exclusive of encores, took three and a half hours to complete. Mme. Butt was in fine voice and sang a varied list of songs with much vocal beauty. The first part consisted of some of the best known and most popular *lieder* of Beethoven, Brahms, Strauss and Hugo Wolf, the second part being chiefly devoted to English songs. One of the features of the afternoon was a new dramatic song entitled "Women of Inver," by Raymond Loughborough, and rarely has Mme. Butt been heard to greater advantage. Mr. Rumford sang songs by Richard Strauss and Hugo Wolff with much artistic finish, and in an English group was heard in Vaughan Williams's "Silent Noon" and Stanford's "Molleen Age." Violin solos by Ris and Wieniawski were rendered in delightful fashion by Marie Hall and Mark Hambourg's playing of Rubinstein's Barcarolle was greatly appreciated. The enthusiasm increased as the afternoon wore on and culminated in a veritable roar of applause at the conclusion of Mme. Butt's singing of Liddle's "Abide With Me." So great was the number of bouquets and floral devices that it took nearly a dozen assistants to hand them up on to the platform.

At Queen's Hall on the same afternoon a large audience assembled to hear Herr Mengelberg's wonderful conducting of Strauss's "Heldenleben." Ernest Schelling, the American pianist, who has been called Paderewski's successor, played the solo part of Beethoven's "Emperor" Concerto very finely, and Miss Daker-Fletcher sang "Porgi Amor" from "Nozze di Figaro" with much charm. The London Symphony Orchestra has seldom played more magnificently.

An interesting concert devoted to the works of Schumann, Haydn and Brahms was given by Fanny Davies and Pablo Casals at Aeolia Hall on Saturday evening.

As I was not able to be present I cannot do better than quote the *Daily Telegraph* critic who writes as follows: "Their performance of the Brahms Violoncello Sonata in E Minor was frankly astonishing in its intensity of expression and contrasts of mood. Now the artists built up tremendous climaxes together, now they parted company, and the pianist surrounded with crystalline ornate embroidery the essentially virile cantilenas of her partner." The program also contained Schumann's "Stücke im Volkston," for violoncello and piano-forte; Haydn's Violin Sonata, No. 3, in C, as arranged by Piatti for the former instrument, and two piano solos by the same composers.

Arnold Trowell, the violoncellist, went to unfamiliar sources for his recital at Bechstein Hall on Tuesday evening, when he gave a Sonata in D Minor by Willem de Fesch, and another in E Major by Valentini, the latter, representing the eighteenth century, being the more interesting of the two. He played with his usual skill and sympathy and was also hard to special advantage in his rendering of Tenaglia's Aria, a delightful old composition, which, although short, was worth nearly all the rest of the program. Charlton Keith was at the piano.

### Boy Pianist of Talent

On Wednesday afternoon at Bechstein Hall, Master Maurice Reeve, aged fourteen, gave a pianoforte recital. Considering his years, it is remarkable that he should have made as few slips as he did in some of the Chopin studies. He has obtained considerable technical facility, but hardly sufficient to be able to concentrate himself upon giving expression to all that the music has to say. The "Waldstein" Sonata, which came first in the program, is beyond the interpretative capacity of a mere boy and indeed the entire program was of rather too exacting a nature and considerably too long. But Master Reeve possesses uncommon talent and his career will be attentively watched.

Beatrice Leech, the Argentine violinist, gave a recital Wednesday evening at the same hall and provided a thoroughly interesting performance.

The Mendelssohn Violin Concerto, Beethoven's Romance in G and the Canzonetta from the Violin Concerto of Tschaiikowsky were among the numbers that went to make up an excellent program. The audience, though not very large, gave the recital giver every encouragement.

Elizabeth Munthe-Kaas, the Norwegian soprano, gave a recital on Thursday afternoon at Aeolian Hall, with the assistance of her fellow countryman, Gohan Backer-Lunde, who brought forward some of his own compositions. Miss Munthe-Kaas sang the Recitative and Aria from "The Seasons" with engaging freshness of voice and in neat style, but perhaps her most successful effort was Grieg's "Ragnhild," where her skillful changes of mood necessitated a repetition. Mr. Backer-Lunde played five of his pianoforte pieces, which are graceful and melodious, besides accompanying the singer in some English songs of his own composition.

In the evening, Robert Chignell gave a recital of German and English songs in the same hall. Among the novelties he brought forward were two pleasing songs by his accompanist, Julius Harrison, which he gave with vividness. Other native composers represented in the program were Easthope Martin, T. F. Morris, Furley Lewis and the recital-giver himself. His singing greatly pleased a very large audience.

Margaret Holloway gave her second violin recital at Aeolian Hall on Friday evening and repeated the good impression made at her first appearance some few months ago. Beethoven's C Minor Sonata was beautifully played and the program further contained pieces by Schumann, Dvorak, Ries and Kreisler, to which Miss Holloway did full justice. Coenraad V. Bos was at the piano.

A condensed version of "The Belle of New York" in two acts and six scenes and lasting forty-five minutes, is being played at the Palladium this week. Frank Lawton, in his original part of *Blinky Bill*, is scoring a tremendous success and the piece is being very favorably received.

ANTHONY M. STERN.

## AIR-SHIP MAIL BRINGS TIDINGS FROM TENOR HENSEL



Facsimile of Unique Postal Sent by Heinrich Hensel

HEINRICH HENSEL, the celebrated German tenor of the Metropolitan Opera House, is having a busy season in Germany, where he is filling many engagements. Interesting postal card reproduced herewith was sent by the first German Imperial Air Mail Route by the dirigible *Schwaben*, which was the first airship to carry imperial German mail. The words on the back are as follows:

MY DEAR MUSICAL AMERICA:

With the first German air mail line I am sending you hearty greetings. Am leaving to-day for Bayreuth for rehearsal.

HEINRICH HENSEL.

### Recital by O'Brien Pupils in Boston

BOSTON, July 1.—A pleasing piano recital was given by the pupils of Frank O'Brien on June 25. The program follows:

Concerto in D minor, op. 40, Mendelssohn, Esther Marie Sharkey, Mr. O'Brien at second piano; Nocturne, op. 21, No. 1, Schumann, Romance, op. 15, No. 2, Rimsky-Korsakov, Polonaise, op. 40, No. 1, Chopin, Rose M. Kelly; Sonata, op. 14, No. 2, Helen W. McGrath; Impromptu, op. 90, No. 4, Schubert, Nocturne, op. 17, Brassin, Love Waltz, op. 57, No. 5, Moszkowski Anna M. Fenton; Concerto in C minor, op. 37, No. 3, Beethoven, Francis J. Cronin, Mr. O'Brien at second piano.

The work done by these pupils was a most striking example of what can be accomplished by a teacher under the great handicap of blindness. Mr. O'Brien has taught them good technic, which they displayed in their several numbers. That he is also an accomplished pianist was shown by his playing at the second piano in the two concertos. A. E.

### Dethier Organizing Baseball Team of Musicians

A baseball team of concert artists is a project upon which Edouard Dethier, the Belgian violinist, is expending much thought at Blue Hill, Me., where a good-sized music colony has sprung into being. Franz Kneisel, of the Kneisel Quartet, has a summer home there, while Horatio Parker, composer of "Mona," and H. E. Krehbiel, the musical editor of the *New York Tribune*, are among the cottagers. The violinist has made up a list of eligible players, including three violinists, one cellist, one harpist, two pianists and four singers. From these he expects to choose a nine that will make the village team retire in confusion.

A fund is being raised in Munich in memory of Felix Mottl to establish an annual prize for the most deserving student at the Munich Academy of Music.

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## A GROWING FOLLOWING FOR GEORGE HARRIS, JR.

Another Successful Season Adds Prestige to Tenor's Career—Busy on Next Year's Programs

George Harris, Jr., the tenor, has come to the end of another successful season, having achieved things in his career that few artists of his age can boast. Mr. Harris is one of the few among our singers who have not waited for a foreign reputation, but have taken the American field at once, and he can already claim a widespread following in his own country.

Mr. Harris is now busy with his preparation of new work for next year, and is devoting a good deal of time to little heard songs by Berlioz and Hugo Wolf. He is spending the Summer at Lenox, Mass., and Bar Harbor, Me., where he has engagements to fill during the Summer.

The successes of this young tenor during the season just passed began with an appearance with the New York Symphony Orchestra. In December Mr. Harris gave his New York recital, which drew highly favorable comments from the critics. The program was varied and showed the singer's ability to discriminate in the art of program-making.

In February Mr. Harris was engaged by the Derby, Conn., Choral Club to sing in "Hora Novissima," by Horatio Parker, under the composer's direction, and in Boston in March he had excellent success in a recital in which he drew especial attention by the revival of some little known French songs and by playing the accompaniments of some of the songs himself. A little later Mr. Harris appeared before the Girls' Musical Club of Galveston, Tex., and, returning, reached New York just in time to start for St. Paul to join the St. Paul Symphony Orchestra on its Spring tour. He had been soloist with this orchestra the previous year and was fortunately available for a re-engagement.

Although Mr. Harris's programs in the East were primarily for the attention of concert-goers, yet the beauty of his style and voice in such operatic arias as those in "Faust" and "L'Africaine" brought him

the most enthusiastic applause in the West. Since this Spring tour Mr. Harris has given a successful recital at Groton School, where the educational value of his program was much appreciated, and has sung with chorus and orchestra at the Amherst College commencement, appearing with distinction of style in Spohr's "Last Judgment," the tenor part of which Mr. Harris adapted with consummate skill to the more beautiful upper register of his voice (this tenor part is



George Harris, Jr., the American Lyric Tenor

written in a register which is abnormally low for any lyric tenor) and with unusual power for so young a singer in Schubert's "Die Allmacht," arranged for tenor solo and male chorus.

## Theater Orchestras Eliminated as Managers Refuse Union's Demands

Seven of the nine theaters now open in New York conducted their performances last Monday night without an orchestra, using pianos and automatic musical machines as a substitute. This was the result of the refusal of the theater managers to meet the demands of the Musicians' Union for an increase in salaries. The three-year agreement between the managers and the union expired last Sunday and the

union demanded that its members who had been getting \$24 a week should now receive \$30 a week. When the managers refused to accede the musicians, of necessity, went on strike. At one theater the union musicians were retained under the new scale of wages but the orchestra was cut down from seventeen to fourteen men.

Ottile Metzger, the Hamburg contralto, will sing at the Bayreuth Festival this Summer.

## GOOD ORCHESTRA MUSIC IN PHILADELPHIA PARKS

Conductors Stock and Mackey Furnishing the Best of Programs—Activities of Local Teachers

PHILADELPHIA, July 1.—Except for the National Sängersfest, which is being held here this week, and which is an event of overpowering importance, the season of quiet is upon us here in Philadelphia, most of the conservatory concerts and pupils' recitals being over, so that now the out-of-door concerts and park resort bands have the field practically to themselves. Visitors to Willow Grove these afternoons and evenings are invariably enjoying real musical treats, as the Theodore Thomas Orchestra, directed by Frederick Stock, is furnishing a series of excellently rendered high-class programs. Out at Woodside a popular resort in Fairmount Park, some good music is being provided by Mackey and his orchestra. Mr. Mackey, who is the "tuba" of the Philadelphia Orchestra, has a number of the members of that organization assisting him at Woodside, and as he has had plenty of experience as a conductor, as leader of the Municipal and Philadelphia Bands, he is raising the music at Woodside to a standard decidedly superior to that previously heard there. The orchestra has an added feature in the appearance as soloist of Katherine Grey, a talented soprano.

Abbie Whinnery, one of Philadelphia's prominent vocal teachers, from whom Louise Homer received her earliest instruction in the art of singing, has terminated her regular season here to continue with her advanced pupils at her cottage at Upper Lake Chateaugay, in the Adirondacks. She will have the assistance there of several instructors in pantomime and dramatic art, and one of her principal accompanists will be W. Lane Hoffner.

Frederick E. Hahn, violinist and director of the Hahn School of Music, announces that on September 1 he will remove to No. 1714 Chestnut street, where a new and spacious place is being built to accommodate the growing demands of his school. There will be a large hall, in which weekly concerts will be given by teachers and pupils. Perley Dunn Aldrich has been added to the faculty as vocal instructor, and Lucy Ingalls Stickney, of Boston, is to have charge of the violin kindergarten. The Hahn String Quartet—Frederick Hahn, first violin; Lucius Cole, second violin; Harry Meyer, viola, and Philip Schmitz, 'cellist—will again be under the exclusive management of Marc Lagen, of New York, and an extended tour is now being arranged for next season. This organization, with prominent soloists, will be heard in a se-

ries of concerts in Witherspoon Hall and Mr. Hahn will appear in recital during the season.

The piano pupils of William Hatton Green were heard in recital at Westchester, Pa., last Monday evening, those whose names were on the program being Lillian Gest, Isabel Gest, Mary E. MacCormack, Maude Butler Turner, Helen Smith Brooke, Irene S. Walbert, Martha D. Young, Virginia Curtis Hawley, Ruth S. Grim, Lavinia Gertrude King, E. Kenneth Howe and Harry L. Clouser.

The Pennsylvania College of Music closed its season with a banquet and musicale last Tuesday evening. Among those who took part was Raymond S. Wilson, who has for six years been at the head of the piano department of the college, and who leaves here in September to act in the same capacity with the Skidmore School of Arts, Saratoga, N. Y. Miss Chandler, who retires as president of the college, will spend the Summer in Maine. A. L. T.

## Boston Opera Opens New York Headquarters with T. H. Bauer in Charge

New York headquarters of the Boston Opera Company have been opened in the Commercial Trust Building, Forty-first street and Broadway, in charge of Theodore H. Bauer, general representative of the company.

In addition to looking after the general interests of the opera company Mr. Bauer will give attention to the booking of the various artists, singly and in combination, for concerts and recitals throughout the country.

Mr. Bauer has had a wide experience in the artistic field and was formerly press representative of the Boston Opera Company. He has already made arrangements for a number of concerts to be given by the most prominent artists of the Boston organization. He is in constant communication with Director Henry Russell by cable and has received information of the engagement of several new artists for the coming operatic season.

## Caruso to Receive \$7,000 a Night in Buenos Ayres Opera

Enrico Caruso has been engaged to make at least twelve appearances at the Colon, in Buenos Ayres, next Summer, at a salary of \$7,000 a performance, and as many more times at the same salary as Mr. Caruso chooses. The tenor's contract is said to contain a conditional clause by which it is made dependent upon the re-engagement as impresario of Mr. Bonnetti, who has not been in active management for several years, but who was the director of the Colon when Caruso sang there previous to his first season in New York. Arturo Toscanini, who is at present conducting at the Colon, will not appear at the Metropolitan Opera House until some time before Christmas.

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